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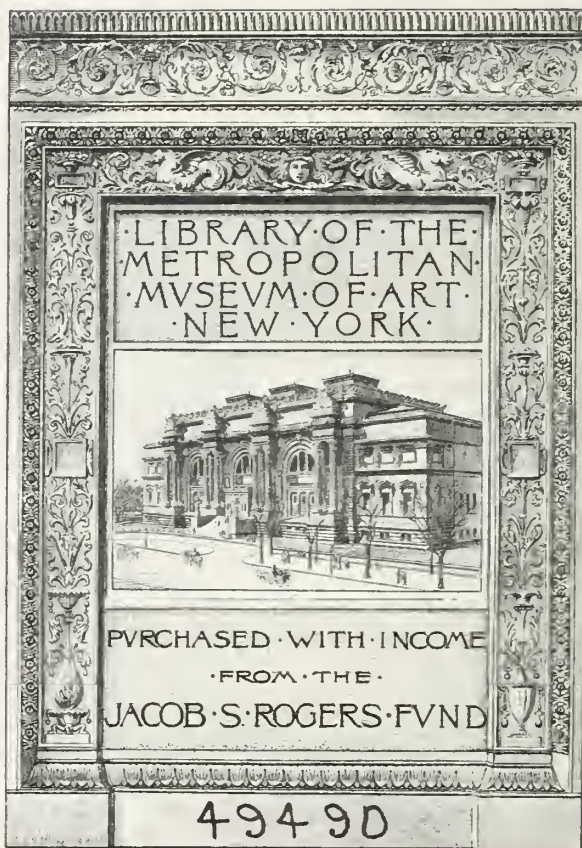
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ENTIRE CONTENTS OF THE RESIDENCE OF
JAMES WARREN LANE, ESQUIRE

ON FREE PUBLIC VIEW

FROM SATURDAY, NOVEMBER 15, 1924, UNTIL
DATES OF SALE • FROM 9 A. M. TO 6 P. M.
SUNDAY, NOVEMBER 16, FROM 2 TO 5 P. M.

UNRESTRICTED PUBLIC SALE

AFTERNOONS OF NOVEMBER 20, 21 AND 22
AT 2:15 O'CLOCK AND THE
EVENING OF NOVEMBER 21 AT 8:15 O'CLOCK



EXHIBITION AND SALE AT THE
AMERICAN ART GALLERIES

MADISON AVENUE • 56TH to 57TH STREET
NEW YORK



VIEW OF THE DRAWING ROOM IN MR. LANE'S RESIDENCE

ILLUSTRATED CATALOGUE OF

THE JAMES WARREN LANE COLLECTION

FRENCH, ENGLISH AND ITALIAN XVIII CENTURY FURNITURE , IMPORTANT PAINTINGS *of the* FOREIGN AND AMERICAN SCHOOLS , CHINESE PORCELAINS, MING TO CH'IENTUNG PERIOD , FRENCH, ENGLISH AND ITALIAN SILVER , VELVETS , BROCADES , EMBROIDERIES , A SUPERB TENIERS TAPESTRY BY WERNIERS OF LILLE , CHINESE AND PERSIAN RUGS AND AN XVIII CENTURY AUBUSSON CARPET

REMOVED FROM 49 EAST 52^D STREET, NEW YORK
AND SOLD BY MR. LANE'S ORDER

UNDER THE MANAGEMENT OF THE
AMERICAN ART ASSOCIATION, INC.

SALES CONDUCTED BY MR. O. BERNET & MR. H. H. PARKE



The AMERICAN ART ASSOCIATION, INC.

*Designs its Catalogues
and Directs All Details of Illustration,
Text and Typography*

THE COLLECTION OF JAMES WARREN LANE

WHEN Mr. Vanderbilt sold the palatial apartment at No. 49 East 52nd Street, New York City, to the Juilliard Musical Foundation a short while ago, Mr. Lane found himself without a housing for his fine furniture, paintings and works of art, so he resolved, rather than charge himself with the responsibility of rehousing them, to dispose of them at public sale. A further reason was, that his house at St. James, Long Island, was fully complete in its equipment.

The interesting facts about the collection are that it was gathered over a period of twenty-five years and that it was largely acquired at the famous sales of the American Art Association, including the Yerkes, Thomas B. Clarke, Duc d'Avaray, Stanford White, M. C. D. Borden, Garland, Davanzati Palace, the Hood, Catholina Lambert, and also from the most responsible dealers of Paris.

Mr. Lane displayed his fine taste especially in the simple and delightful French furniture of the XVIII century, many chairs, fauteuils, drawing-room suites, commodes, tables of varied types and proportions, and other examples, being signed by the greatest French ébénistes, such as Leleu, Louis Moreau, Dubois, Saunier and Cosson.

There is also English and Italian furniture of interesting and beautiful quality that gives a charming air and variety to the whole.

The XVII and XVIII century English, French and Italian silver presents a wealth of fine coupes, tea and coffee services, salvers, fruit-baskets, candelabra, and among the bowls an unusually fine punch bowl by Francis Garthorne.

The Chinese porcelains include a number of fine blue and white hawthorn vases and jars of the K'ang-hsi period and fish bowls of the Ming period.

The textiles are of great beauty, jardinière and other velvets vying with the embroideries and brocades in their lovely colors.

The paintings, which will be sold at an evening session, are notable for the catholicity of judgment and discernment shown, for amongst the examples are a fine Gilbert Stuart of John Willet Hood, a Pastoral by Jean Baptiste Huet, a Blakelock, a Nasmyth, a portrait of Sir Joshua Reynolds by himself, a Paul Potter, a Cuyp radiant in the sunlight, a Mabuse, a Beechey, two Panminis, two interesting Tiepolos, a Weenix of unusual quality, the well-known Guardi, "The

Masked Ball," the Allori "Football in Florence," a Daubigny and others of distinction.

Six large room panels of romantic landscapes by the Hollander Piera must also be mentioned for their decorative quality.

Several tapestries add greatly to the collection by their dignity and include a Teniers by Werniers of Lille.

There are a number of K'ang-hsi carpets and a sapphire-blue XVIII century Aubusson of great distinction.

FRANK H. G. KEEBLE.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The Buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. Storage in default of prompt payment and calling for goods: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some cartor to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

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Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. Records: The records of the Auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. Buying on order: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

OTTO BERNET.
HIRAM H. PARKE,
AUCTIONEERS.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.

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The Association will furnish at request the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which have not only been entirely satisfactory to them, but have been accepted by the United States Revenue Department, State Comptroller and others in interest.

The AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK CITY

CATALOGUE

FIRST SESSION

THURSDAY, NOVEMBER 20, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 147 inclusive

MISCELLANEOUS PORCELAINS AND FAÏENCE, BRONZES, BRASSES AND SCULPTURES

1—BATTERSEA ENAMEL BOX

XVIII Century

40. Lobed oval body of pink; hinged cover in ivory-white, decorated in black with two doves, double heart motive, ribbon and inscriptions, "The farther apart"; and "Tighter the knot."

Length, 2 inches.

2—IVORY MINIATURE

French, XVIII Century

15. Mlle. de Blois. Three-quarter length of a charming young woman attired in a blue dress, and lace fichu, her curling hair bearing two circlets of pearls. She holds on her left arm a basket of fruit. In a black frame.

Diameter, 2¾ inches.

3—TWO PORCELAIN MOSQUE BALLS

Kutas, XVII Century

25. Oval; variously decorated in apple-green, plum-color and yellow with floral motives, rosettes and masks.

Height, 3¾ inches.

4—OLD STAFFORDSHIRE FIGURE

Late XVIII Century

22.50 Reclining cow, in grayish-white glaze. On green base.

Height, 4 inches.

5—CHINESE TEAKWOOD LIBATION CUP

12.50 Hound. Upper part of body forming the cover. Carved in light relief with varied key-fret patterns and small inlaid silver band of similar design.

Height, 4 inches.

*Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.*

6—CHINESE CARVED WHITE JADE INCENSE BOX *Ch'ien Period*

75. A plump little bird seated on the ground; with tail curled down and head well drawn in, looking wise, contented and undisturbed. The tail is undercut, and the feathers are carefully carved in tangible relief. Where the cover lifts off, the outline at breast and tail is serrated, following the overlapping feathers, the cover therefore fitting firmly. The interior is more brilliantly finished than the exterior, and is enriched with a long spray in low relief.

Length, 4½ inches.

From the Yamanaka Collection, American Art Association, 1916.

7—TWO CLOISONNÉ ENAMELED FIGURINES *Tao-kuang Period*

100. Standing figures of birds with yellow bodies and brilliantly enameled wings.

Height, 5 inches.

8—CARVED AND INLAID IVORY TRIPTYCH

Nürnberg, XVI Century Style

15.— Arched centre and wings displaying in low relief an Emperor knightng a squire on the battlefield. Portions of the costumes are inlaid with silver.

Height, 5 inches.

9—CANTON ENAMEL SPICE BOX *Chinese, Late XVIII Century*

20. Cylindrical, in three portions with raised top and recessed, slightly spreading foot, all outlined in narrow bronze bands. Sky-blue and apple-green grounds displaying flowers and recurring Chinese characters and reserves, framed in rose with water birds and flowers. Top depicts a Chinese bazaar.

Height, 5½ inches.

10—ETRUSCAN TERRA-COTTA VASE

II Century

35. Gadrooned urn-shape; with loop handles; terminating in satyr-masks having a fine black patina.

Height, 6 inches.



11—THREE WORCESTER PORCELAIN CUPS AND SAUCERS

By Flight and Barr, 1789

75. Fluted and gauffered rims and shaped looped handles. Decorated with gilded floral sprays, husk festoons and deep borders of shuttle pattern in two shades of blue and with circular medallions having outer borders of gilded and inned borders of blue and gilded dots. Painted with crest, a rampant lion, within the Royal Garter bearing its motto "Honi soit qui mal y pense," and surmounted by a crown and lion.

Height of cups, 3 inches; diameter of saucers, 5 $\frac{3}{4}$ inches.

Note: These cups are a portion of the celebrated service made for Prince William Henry (afterwards King William IV) when he was created Duke of Clarence in 1789.

(Illustrated)

12—PALACE DOLL

Japanese, circa 1750

7.50 Seated and smiling boy, with hands on knees, wearing a large silk cap painted in color with brocade pattern, silvered and embroidered with gold thread. On silk crepe cushion.

From the Yamanaka Collection, American Art Association, 1916.

13—PALACE DOLL

Japanese, circa 1750

7.50 Smiling boy, holding in his arms one of the pet pigeons which the Japanese train in large numbers to become carriers or homing pigeons. The bird is gilded and painted in red, green, brown and two shades of blue. On silk crêpe cushion.

From the Yamanaka Collection, American Art Association, 1916.

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14—FRENCH FAÏENCE FIGURINE *Nevers, Late XVII Century*

30. — COUCHANT LION; on molded rectangular base. Decorated in polychrome; the base with scrollings.

Height, 4 inches.

From the original Henry Symons Collection, American Art Association, 1915.

15—TWO FORGED IRON CANDLESTICKS *French, XVI Century*

10. — Lobed and bossed square top, chiseled with scrollings and having pricket. Supported on tapering upright legs, having trilobed feet.

Height, 4¾ inches.

16—BOW PORCELAIN STATUETTE *English, XVIII Century*

17.5 — THE FLOWER SELLER. Figure of a young girl in eighteenth century costume with green bodice, purple stomacher, white overskirt, pale yellow underskirt and pale purple hat; seated on the trunk of a tree with a single blossom in her hand and a lamb at her side. On scrolled base.

Height, 5 inches.

From the original Henry Symons Collection, American Art Association, 1915.

17—LACQUER INSKTAND MOUNTED IN CUIVRE DORÉ *Millet, Paris*

— Shaped stand of black and gold floral lacquer; fitted with old Imari porcelain well. Mounted in finely chiseled *cuivre doré* with scrolled moldings, rims to well and penholder.

18—STAFFORDSHIRE MUSTARD POT AND SALT SHAKER

XVIII Century

20. Small Toby figures in varicolored costumes; on circular bases. Mustard pot with removable hat for cover.

Height, 6 inches.

19—TWO POLYCHROMED, CARVED CANDLESTICKS

Italian, XVIII Century

20. Trilobed liliform bobèche; supported on tripod leaf-scrolled base with central shell motives. Finished in green and red on old ivory.

Height, 6 inches.

20—RAKKA FAÏENCE VASE

XV Century

30. Oviform, with incurved lip; of delicate iridescence in tender tones of silver and blue, with warm tan encrustations.

Height, 6 inches.

21—LACQUER MIRROR

Persian, XVIII Century

17.50. Elongated octagonal case, with inset loose cover; beautifully enriched in colors with bouquets of flowers and birds.

Length, 6¼ inches.

22—EARLY SILVER MOUNTED BOHEMIAN CUT GLASS JAR

15.— Gadrooned ruby body, with clear glass base having lobed stellate foot. Silver cover enriched with vine leaves and grapes.

Height, 6½ inches.

23—POLYCHROMED TANAGRA FIGURINE

75. Grecian lady; seated on a rock, lacing her sandals. Unusually fine modeling.

Height, 7 inches.

24—TWO SMALL SÈVRES PORCELAIN JARDINIÈRES

110. Oblong, with scrolled front and straight rear edge; *bombé* body with incurvate back face. On a jeweled bleu de Sèvres ground are two reserves outlined in gold scrolling, displaying a bouquet of naturalistic flowers in delicate colors. Scrolled feet and large acanthus leaf wings in white and gold. Marked with crossed L's, B and A.

Height, 7 inches.

25—CHINESE POTTERY VASE

20. Urn-shape, with short collar. Glazed in deep old-yellows.

Height, 7 inches.

26—RUBY CUT GLASS BOTTLE AND COUPE

Bohemian, XVIII Century

30. Pear-shaped body with cylindrical neck. Cut in vertical and hexagonal facetings. Coupe with sloping sides.

Heights, 7½ and 2⅙ inches.

From the original Henry Symons Collection, 1915.

Kindly read the Conditions under which every item is offered and sold.
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27—POTTERY VASE

Chinese, Early XVIII Century

35. Oviform, with small mouth having domed cover and button terminal. Glazed in deep apple green.

Height, 7½ inches.

28—POLYCHROME ALHAMBRA TERRE-CUITE TILE

Hispano-Moresque, XV Century

— Oblong, with sunk trilobed Gothic arch, scrolled with leaf and floral motives at centre and spandrels. Executed in fine blue, apple-green, yellow and brown on ivory grounds. Framed. (Cracked.)

Height, 4½ inches; length, 10½ inches.

From the ancient Santacana Collection, Barcelona.

29—EARLY WEDGWOOD BASKET WITH COVER

32. — Cream-white glaze. Rope edge, pierced sides and applied decoration of floral garlands.

Height, 7 inches; length, 10¼ inches.

From the Havemeyer Collection, American Art Association, 1914.

30—TWO FRENCH FAÏENCE POLYCHROMED FRUIT BASKETS

70. Deep, bowl-shaped baskets on small claw feet; decorated with flower-sprays in colors, on lemon-yellow ground. Filled with varied porcelain fruit in naturalistic colors.

Diameter, 8¼ inches.

31—IVORY AND GOLD INLAID TRAVELING MIRROR

Persian, XVII Century

— Semicircular case, with hinged cover. Enriched with finely inlaid, closely placed minute stellate motives as fields and bandings on all surfaces; the crown and foot with lobed and ogival medallions having pendants daintily lacquered with flowers. Interior fitted with mirror and make-up compartment. (Needs slight restoration.)

Length, 9 inches.

32—POLYCHROMED, SCULPTURED WALNUT FIGURINE

Italian, XVII Century

30. — Figure of a devotee, in an attitude of adoration. She wears a red robe, blue flowing mantle and lawn hood. (Fingers missing.)

Height, 9 inches.

33—TWO CANTON ENAMEL TRAYS

Ch'ien-lung Period

15. Four-lobed oval. Enriched with Shou marks surrounded by trailing vines of lotus in harmonious colors on rich blue grounds. (One chipped.)

Length, 9¾ inches.

34—TWO RUSKIN FAÏENCE BOWLS

15. Delicately potted deep bowl. Invested with a rare turquoise-green glaze, interestingly splashed and mottled with very deep green. (One restored.)

Diameter, 9⅝ inches.

35—JAPANESE CARVED IVORY TUSK

15.— Domestic scenes in low relief. Black and gold lacquer stand.

Height, 9¼ inches.

36—TWO SAPPHIRE-BLUE CUT GLASS BOWLS

Bristol, Late XVIII Century

50. Oval, with scalloped rim. Sapphire-blue glass, cut to the clear with bands of round medallions and diagonally placed flutings.

Length, 10¾ inches.

37—SILVER MEDALLION WITH CARVED IVORY MOUNTING

— On the obverse two seated figures, THE LOVERS, pledging their troth, in a landscape, and inscription "Semper." Reverse, a tree and classical figure. Signed; "O, Roty, 1895."

38—SMALL BATTERSEA ENAMEL SNUFF-BOX

English, XVIII Century

— Rose-Pompadour scrolled ground, the lid having a reserve of white developing a spray of flowers. The underfoot is a recumbent black and white spaniel in high relief.

39—AMBER SHELL CARD-HOLDER

Spanish, Late XVIII Century

20. Oblong; carved and pierced hinged sides with silver mounts; holding an ivory tablet and small silver pencil.

From the Havemeyer Collection, American Art Association, 1914.

40—TWO BRISTOL CUT GLASS VASES WITH COVERS

Late XVIII Century

70. Rich amethyst glass, with domed covers; on square plinths.

Height, 9¾ inches.

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41—CUT GLASS BEAKER

Bohemian, XVII Century

40. Clear glass, decorated with intaglio engraved panels, one containing a biblical subject, the other a medallion of eut concavities. The panels are separated by strawberry flowers and leaves.

Height, 5½ inches.

From the original Henry Symons Collection, American Art Association, 1915.

42—TWO POLYCHROMED TERRA-COTTA FIGURINES

French, XVIII Century

20. (A) A VILLAGE MAIDEN. Standing figure wearing Watteau flowered dress and cap.

(B) THE YOUNG STONEMASON. He stands with an adze bending over a slab of stone busily working.

Heights, 8¼ and 6½ inches.

43—BRONZE FIGURINE

L. G. Gregoire, French

30. — Cupidon standing beside his quiver of arrows, shooting to wound some unsuspecting heart. On circular base.

Height, 11½ inches.

44—ENAMELED GLASS VASE

Nürnberg, 1708

15. Beaker-shaped; with domed cover, having ball finial and circular foot. Decorated in colored enamels with an elaborate hunting subject, a hare, a fox and stags being driven by dogs into a net under the direction of huntsmen wearing eighteenth century costumes. The cover with scrollings. One of the inscriptions in white reads, "Vivat mein Herr Jager," and the date 1708 is twice repeated.

Height, 10 inches.

From the original Henry Symons Collection, American Art Association, 1915.

45—WAX PORTRAIT BUST

Late Georgian Period

30. — GEORGE IV. Profile to right; wearing curling hair and a Roman toga. In original elm-root frame.

Total height, 11 inches; width, 10¼ inches.



46—SET OF SIX DECORATED FIGURINES

Chelsea Style

105. — This typical group comprises a pastoral orchestra, after Saxe models. Four beaux and two belles playing Pan's pipes, bassoon, double bass, harmonica, kettle drum and side drum. Painted in turquoise, vieux-rose, lemon-yellow and gilding. On scrolled rustic bases. Gold anchor mark.

Height, 11 inches.

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47—TWO VERRE EGLOMISÉ PORTRAITS *French, XVIII Century*

90. (A) Two Court Lovers stand before an ancient building at right, showing one another that each has drawn the ace of hearts from a fortune-teller who stands under a tree at left.

(B) Before a cottage toward right, a young girl is seated, her lover standing beside her.

Height, 8 inches; length, 10 inches.

(Companions to the following)

48—TWO VERRE EGLOMISÉ PORTRAITS *French, XVIII Century*

120. Before a country garden two lovers are seen greeting one another. Varied coloring and posing in each.

Height, 8 inches; length, 10 inches.

(Companions to preceding)

49—FIVE CHINESE SOAPSTONE FIGURES ON STAND

Late XVIII Century

45. Quaint figures of priests and acolytes, in sea-green, maroon and brown soapstone. Carved rustic stand.

50—APPLE-GREEN FAÏENCE VASE

Duranti, 1911

65. Pear-shaped with incurved mouth. Very beautifully glazed in cracked apple-green of fine even texture.

Height, 11 inches.

51—FRENCH FAÏENCE CENTREPIECE

35. Decorated with scrolls, leaves and flower-sprays in claret and dull-green, banded in claret and sky-blue. An upper fruit basket is supported by two green-scaled dolphins, and both scalloped dishes are filled with a variety of fruits and vine leaves in naturalistic colors.

Height, 12 inches.

52—GLASS POT-POURRI

Venetian, XVIII Century

30. — Ovular ribbed, green glass body; ribbed hat-shaped cover surmounted by a lemon in naturalistic color. Knopped stem, circular base.

Height, 12 $\frac{7}{8}$ inches.

- 53—PAIR SILVER SHOE BUCKLES *French, XVIII Century*
Incrusted with rhinestones. In original case.

30. *From the Havemeyer Collection, American Art Association.*
1914.

- 54—LACQUER TOILET SET *Venetian, Late XVIII Century*

40. Composed of large box, with scrolled *bombé* sides and two smaller similar boxes, pin-cushion and clothes-brush. Decorated with floral sprays, scrollings and Chinoiserie in gold and mellow toned lacquers.

- 55—TWO FAÏENCE ALBARELLI *Italian, XVIII Century*

30.— Grayish glaze, with naturalistic floral decoration and inscriptions in blue, yellow, pale green and terra-cotta. Brass covers with knob finials.

Height, 10 inches.

- 56—REPOUSSÉ COPPER FRAMED DOCUMENT *Italian, XVIII Century*

10.— Flaring cartouche-shape; enriched with mask at crown and scrolled leafage.

Height, 11 inches.

- 57—TWO PAINTED AND GILDED METAL URNS

English, XVIII Century Style

80. Vase-shape, with pierced dome cover having pineapple finial. Decorated with grisaille medallions, floral festoons and sprays in mellow colors on pale green grounds.

Height, 12½ inches.

- 58—BLACK STONEWARE FIGURE OF A MONKEY *Early Ming Period*

15. The animal sits on its haunches. Vigorously modeled and bearing in its front paws a shoe of silver sycee, symbolic of wealth. The whole body is of dense coal-black glaze with yellow and burnt-sienna used for base, paws and sycee and malachite-green for the short tail; the base of turquoise-blue.

Height, 13¼ inches.

From the A. W. Bahr Collection, American Art Association,
1916.

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59—TWO PORCELAIN CANDELABRA MOUNTED IN CUIVRE DORÉ

Louis XV Style

80. Porcelain central figures of Chinese court ladies holding vases; on molded plinths mounted on square *cuivre doré* bases having acorn feet. They are surrounded by branches in *cuivre doré*, supporting leafed bobèches and adorned with porcelain flowers.

Height, 13½ inches.

60—TWO EARLY BOHEMIAN GLASS VASES

40. Bottle-shaped, amber glass; valanced flaring lip, body ornament or tears and pendent rope knots. Flat, oval base.

Height, 14½ inches.

61—TWO SILVER-PLATED CHENETS AND SET OF FIRE-TOOLS

Louis XVI Style

85. Chenet with molded oblong top, surmounted by a recumbent Sphinx; supported on leaf-scrrolled feet centered by shell motives and panels of lattice.

Four fire-tools, with vase handles in stand having circular tray, slender shaft and similar terminal to handles of tools.

Chenet, height 10½ inches; width, 10½ inches.

Fire tools, height, 24½ inches.

62—TWO CUIVRE DORÉ CHENETS

Louis XVI Style

80. Shaped top, valanced with drapery and tassels supported at ends with leaf flutings and scrollings; enriched vase-shaped feet; supporting large central vase, festooned with oak leaves and small flanking gadrooned and flame motives. Back irons for same.

Heights, 14 inches; widths, 14 inches.

63—FAÏENCE OIL JAR

Arabic, XVI Century

25. Oviform; the surface with lateral corrugations from lip nearly to foot, the furrows around the middle of the jar broader than elsewhere. Mottled apple-green glaze with slight lustre.

Height, 15 inches.

From the Thomas B. Clarke Collection.

64—TWO ITALIAN FAÏENCE JARDINIÈRES

60. Yellowish glaze, adorned in high relief with large forms of water flowers in ochre and green. Ochre rim and base; emerald-green interior.

Diameter, 15 inches.

65—REPOUSSÉ BRASS PLAQUE

Venetian, XVI Century

35. JOSHUA AND CALEB, WITH THE GRAPES OF ESHCOL. In a central medallion which is encircled by an inscribed Gothic band, that being succeeded by a narrow leaf border. Leaf and fleur-de-lis motives enhance the rim.

Diameter, 16 inches.

From the Clarence Dearden Collection, American Art Association, 1914.



66

66—BRONZE GROUP

After Pigalle

240. LOVE'S MISSIVE. A winged cupid reclines over a fountain at which a dove has settled. The cupid contemplates a missive which he holds in his hand. Rich green patina. On oval Siena marble base.

Height, 17 inches; length, 20½ inches.

(Illustrated)

67—CHINESE PORCELAIN LAMP

XVIII Century

30. — Broad pear-shape, with rimmed lip. Invested with a beautiful lightly cracked peacock-blue glaze. Fitted for electricity. Silk shade for same. (Restored.)

Height, 16½ inches.

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68—TWO MARBLE AND CUIVRE DORÉ LAMPS *Louis XVI Style*

70. — Oviiform Campan Vert marble body. Mounted in *cuivre doré* with scrolled tripod stand having hoof feet and ram's-head terminals holding pendent flower festoons. Fitted for electricity. Old-rose silk shades.

Height, 17 inches.

69—SILVER-PLATED ELECTRIC LAMP *Louis XVI Style*

45. Oblong base, adorned with festoons and supporting two fluted shafts fitted with electric candles and central square shafts bearing adjustable green laqué oval shade.

Height, 20 inches.

70—TWO GLASS PENDENT JARDINIÈRES

00. Semi-oval baskets with elongated loop handles, having molded knots at joints. Suspended from black cords and tassels; clear glass.

Height, 15½ inches.

71—TWO CUIVRE DORÉ AND IRON ANDIRONS

Italian Renaissance Style

45. Beautiful, balustered shaft, terminated in gadrooned mushroom finial. Enriched with vertical gadroonings interrupting scrolled motive. On scrolled iron legs having frontal coat of arms and button feet in *cuivre doré*.

Heights, 15½ inches.

72—FRAMED COLORED FRENCH MEZZOTINT *XVIII Century Style*

125. MME. ST. AUBIN. Bust length, wearing gray curling hair and green and gray drapery; enriched with pearls. Within an oval carved and gilded scroll-frame.

Height, 17¼ inches; width, 13¾ inches.

73—FRAMED COLORED FRENCH MEZZOTINT *XVIII Century Style*

110. MME. DE FRANCE. Seated, wearing elaborate brocade robes and holding a music score in her hands. A table with books and globe at right. Carved and gilded frame.

Height, 18 inches; width, 13¾ inches.



74—MARBLE AND CUIVRE DORÉ MANTEL CLOCK

French, Directoire Period

225. Square body on vert-antique marble plinth with frieze of recurring laurel wreaths and base in *cuivre doré*. On the left a winged warrior; before him is his bow and an inscribed shield. Surmounting the body are his cloak and helmet, in which two doves are nesting. Disc feet.

(Illustrated)

Height, 17 inches.

75—TWO CUIVRE DORÉ FAUNS *Clodion, French Louis XVI Style*

300. Running figures of two youthful, vine-wreathed fauns. One has a falcon on his wrist while another bird is perched upon his shoulder. The second holds an owl in his raised hand. On rustic bases with vert-antique marble plinths. Signed Clodion.

(Illustrated)

Height, 13¼ inches.

76—TWO EARLY AMERICAN BRASS ANDIRONS

30. Multi-molded balustered shaft with large, similarly molded terminals. Supported on leaf-scrrolled arch legs, having ball feet.

Heights, 17½ inches.

77—TWO VENETIAN GLASS TREES

55. Leafless trees with rustic bases; executed in green, fluted, spiraled glass.

Height, 19 inches.

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78—LARGE CANTIGALLI JARDINIÈRE AND CARVED PEDESTAL

90. Bowl-shape; decorated with slender floral sprays in yellow, orange, pale and Saxe blues, with leaves in pea-green on greenish ivory grounds. Chanticleer mark. Florally carved stand with marble top and lower tray.

Diameter, 20 inches.

79—TWO ARMORIAL PORCELAIN TABLE LAMPS *Lowestoft Style*

85. Inverted pear-shaped body, with pierced spreading mouth. Base, rim and handles of rocaille scrollings. Decorated with minutely penciled coat of arms, flowers and scrolls in brilliant colors, on ivory white grounds. Fitted for electricity. Silk and lace shades.

Height, 20 inches.

80—POLYCHROMED CARVED AND GILDED MANTEL CLOCK

Viennese, Early XVIII Century

340. Molded oblong case, fitted with arched door having gilded interior fillet and spandrels of pierced *cuivre doré*, enriched with scrollings. Molded base, supported on button feet. Flame finials to domed top; laqué old-crimson.

Height, 20 inches; width, 13¾ inches.

81—SCULPTURED STATUARY MARBLE BUST

French, XVIII Century Style

67.50. MARIE ANTOINETTE. With gracefully draped court robes about her shoulders, of fleur-de-pêche marble; at her breast a medalion of Louis XVI. A high coiffure, of curling hair adorned with roses, frames her calm and smiling face. Circular base of statuary marble.

Height, 20½ inches.

82—TWO VENETIAN CLEAR GLASS COVERED POT-POURRIS

00.— Bulbous, ribbed vase-shaped body of clear glass; ribbed dome cover having fruit finial enriched in naturalistic colors; narrow neck and base bandings and knopped stem of blue glass.

Height, 21 inches.

83—TWO CHINESE PORCELAIN TABLE LAMPS

190. Scalloped body, trumpet neck with flaring rim and slightly spreading base. Decorated with conventional motives in the

famille verte enamels. Circular molded lacquered bases. Fitted for electricity. Silk and lace shades.

Height, 21 inches.

84—TWO ITALIAN FAÏENCE FLOWER RECEPTACLES

Nove, Early XIX Century

50.—Chanticleer, with very fine plumage. Standing on very deeply leaf-scrrolled round base with four scrolled feet; glazed in ivory-white. Marks: coroneted G.B.V. and NOVE under.

Height, 21 inches.

From the Havemeyer Collection, American Art Association, 1914.

85—TWO EARLY AMERICAN BRASS ANDIRONS

15.—Octagonal shafts surmounted by a handsome vase on scrolled legs terminating in ball feet.

Height, 21 inches.

86—TWO POLISHED STEEL ANDIRONS

Renaissance Style

100.—Spirally twisted square shaft having a front hook terminating in a hound's head. Scrolled open basket at crown. Supported on arched legs having pierced scrollings at front. Long spiraled cross bar for same.

Height, 31 inches.

87—PAIR STEEL ANDIRONS

Renaissance Style

110.—Square shaft, enriched with strap scrollings and leafage having ball terminal and arched scrolled feet.

Height, 28½ inches.

88—SET OF FIRE-TOOLS

Renaissance Style

65.—Similar to preceding, with four tools, set in a stand having square molded base; spiraled shaft terminating in a hook.

Height, 35 inches.

89—QUAINT FRENCH DOLL'S GARDEN ON MIRROR PLATEAU

250.—Serpentined oblong, green laqué mirrored plateau, with scrolled feet. Adorned with miniature garden in multicolored glass; exhibiting flowerbeds, shrubs, seat, summer house, central fountain with ships, swans and lotus flowers.

Length, 23½ inches; width, 17½ inches.

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37.50 90—SÈVRES PORCELAIN LAMP MOUNTED IN CUIVRE DORÉ AND SHADE
Louis XVI Style

Slender bleu-royale vase; mounted in *cuivre doré* with medallions, nymphs' heads, festoons, gadroon and leaf moldings. Fitted for electricity. Silk shade.

Height, 24 inches.

80.— 91—CUIVRE DORÉ MANTEL CLOCK

Pseudo-classical front with broken pediment and cherub figure surmounting a leaf-ornamented frieze and stiles. Decorations of mascarons and female figures developing leaf scrollings. Oblong plinth supported on acanthus leaf volutes; oblong base.

Height, 25 inches.

f20. 92—TWO PORCELAIN LAMPS English, XVIII Century Style

Slender elliptical yellow body, with reserved medallions of flowers and red bandings. Mounted with *cuivre doré* base and crown. Silk shades for same.

Height, 25 $\frac{3}{4}$ inches.

60. 93—TWO CARVED AND SILVERED TORCHÈRES

Italian, XVIII Century

Graceful triple leaf-lobed baluster shafts; with coroneted silver-plated bobèche. On finely scrolled incurved tripod base. Fitted with electric candle.

Height, 25 inches.

80. 94—TWO PORCELAIN CUIVRE DORÉ CANDELABRA Louis XVI Style

Vase-shaped body, in bleu-royale porcelain; banded in rhinestones near shoulder; three *cuivre doré* light arms simulating flowering branches, leaf-scrrolled loop handles and square plinths.

Height, 26 inches.

65. 95—LACQUER CANDLE-STAND English, Early XVIII Century

Sunk molded, scrolled oval top. Decorated with Chinese landscape in gilding on red grounds. Fluted slender pear-shaped shaft, with molded base and claw feet.

Height, 26 $\frac{1}{2}$ inches.

96—TWO GILDED BRONZE CANDLESTICKS

Empire Period

30. — Expanding, reeded shafts, enriched at crown and base with scrollings; supported on circular molded base, adorned with acanthus leaves.

Height, 12½ inches.

97—SCULPTURED STATUARY MARBLE GROUP

After Jean de Boulogne

30. — Three struggling figures—the Sabine being thrown on his knees, his opponent carrying off one of the struggling women. On square molded base. (Needs restoration.)

Height, 27 inches.

98—TWO CHINESE CLOISONNÉ PRICKET CANDLESTICKS

110. Cylindrical, knopped shaft rimmed in gold. Broad flaring bell-shaped base, dish bobèche and large grease tray; adorned with key pattern in deep blue enamel. Rich blue ground covered with abundant minute patternings of conventional scrolls, flowers and swastikas in varicolored enamel.

Height, 28 inches.

99—HISTORICAL BRONZE FIGURE

A. Carrier

165. FRANKLIN THE PHILOSOPHER. Seated figure, wearing the costume in which he appeared at the court of Louis XVI. Rich deep old patina. On circular base.

Height, 25 inches.

100—SCAGLIOLA MARBLE PEDESTAL

25. Broken column simulating tapestry dove marble. On gilded acanthus leaf base and square plinth with incurvate corners.

Height, 42 inches.

101—SCAGLIOLA MARBLE PEDESTAL

17.50 — Similar to preceding.

102—SCAGLIOLA MARBLE PEDESTAL

17.50 — Similar to preceding.

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103—TWO LARGE BRASS JARDINIÈRES

Italian, XVIII Century

Classic urn-shape, with molded and gadrooned underbody enriched with shell motive having aperture to draw off water. Supported on octagonal molded base. Gadrooned and lobed turn-over rim.

Height, 42 inches.

104—SCULPTURED GREEN MARBLE PEDESTAL

Expanding scrolled shaft with a revolving molded top. Supported on a gadrooned and deeply molded base having octagonal feet.

Height, 42 inches.

105

105—SCULPTURED STATUARY MARBLE JARDINIÈRE

Italian Renaissance Style

Rectangular trough-shaped receptacle; supported on two columns and oblong base. Enriched in relief with echinus, acanthus, leaf and gadroon motives. Frieze displaying leaf scrolls developing dolphins' heads. Fluted, beaded and volute-capitaled columns.

Height, 4 feet; width, 1 foot 11 inches.

From the Clyde Fitch Collection.

(Illustrated)

ENGLISH AND FRENCH FURNITURE OF THE XVIII
AND XIX CENTURIES

107—CARVED AND GILDED FOURFOLD FIRE-SCREEN

Louis XVI Style

40. Molded oblong frame, with fluted and medallioned plinth; enclosing silk panels decorated with conventional ornamentation in delicate colors.

Height, 34 inches; total width, 3 feet 6 inches.

108—CHINESE LACQUER MUFFIN-STAND

English, XVIII Century Style

70. Three graduating circular trays; decorated with chinoiserie in varicolored lacquers on black grounds, supported on three quadrilateral leaf-decorated uprights joining into a ball handle.

Height, 3 feet.

109—NEST OF FOUR INLAID MAHOGANY TABLES

English, XVIII Century Style

230. The oblong tops inlaid with jardinière and flower-spray motives in various woods. Thin, ring-turned legs and bridge feet. Curved splat stretcher at back.

110—SMALL TULIPWOOD FIDDLE-TOP SIDE TABLE

- 30.— Shaped baluster ends, on bridge feet with plain stretcher. Appliqué half rim.

Height, 26 inches; length, 31 inches.

111—CHINESE LACQUER BOOK-STAND

English, XVIII Century Style

100. Black lacquer ground, bordered with gilded leaf moldings. Three-tiered, straight ends decorated in gilt with rustic Chinese scenes.

Height, 30 inches; width, 19 inches.

112—CUIVRE DORÉ TABLE VITRINE

- 62.50. Glazed at all sides, front fitted with single door. Two plate glass shelves.

Height, 30 inches; width, 24 inches.

113—CARVED AND GILDED SIDE CHAIR

Louis XV Style

90. Shaped back and seat carved in the conventional Louis XV manner. On cabriole legs having knee carvings and scroll feet. Upholstered in gray velvet.

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114—TWO LAQUÉ CHAIRS

Louis XVI Style

70. Oval, reeded and ribbon-crested backs. Cartouche-shaped seats with ribboned and paneled front-rail and rosetted dies. On circular fluted and tapering legs. Back and seat *cannées*.

115—CARVED AND GILDED ARMCHAIR

Louis XVI Style

140. Square back, leaf-enriched arms and supports; outcurving front-rail with floral enrichment. Fluted tapering legs, caned back and seat. Loose embroidered cushion and back valance.

116—SMALL CARVED MAHOGANY TRIPOD TABLE *Chippendale Style*

— Circular top with narrow molded rim. Baluster shaft enriched with leaf motives. Tripod feet.

Height, 19 inches; diameter, 11½ inches.

117—SMALL CHINESE LACQUER TEA TABLE

35. Oblong top with concave corners, on beveled, straight legs. Pierced frieze. Decorated in black and gilding, the top displaying a lily pond, rockeries and trees.

Height, 24 inches; width, 24 inches.

118—CARVED MAHOGANY CARD TABLE

Adam Style

75. Folding oblong top with carved rim. Pearl-beaded frieze with raised, dentil-skirted central panel having vase and scroll motive. Quadrilateral, tapering legs with husk-pendants at shoulders and spade feet.

Height, 25 inches; length, 35 inches.

119—MAHOGANY SIDE TABLE

Dutch, Queen Anne Style

70. Rimmed oblong top and frieze shaped with a number of semi-circular projections. Three-quarter round corners. On graceful cabriole legs with ball-and-claw feet.

Height, 27 inches; width, 30½ inches.

120—BRASS TABLE VITRINE

35. Oblong, the front fitted with one large door; valanced top. Front and sides glazed. Interior of back covered in crimson velvet. Two plate glass shelves.

Height, 32 inches; width, 24½ inches.

121—CARVED WALNUT UPHOLSTERED ARMCHAIR *Chippendale Style*

85. Lyre-shaped back having gadrooned frame. Scrolled arms on molded and twisted supports; valanced seat-rail. On cabriole legs with scroll-feet. Covered in pale green *soierie*, woven with meander motives in ivory.

122—CARVED MAHOGANY WING ARMCHAIR *Chippendale Style*

100. Seat, back and arms upholstered in varicolored flowered chintz. Short cabriole legs with leaf-carved knees and ball-and-claw feet.

123—TWO LAQUÉ PEDESTALS

20. Cylindrical, fluted shaft finished in ivory and gilding. Gilded acanthus leaf base.

Height, 4 feet.

124—SMALL WALNUT OPEN BOOKCASE

Louis XV Style

60. Open on both sides. Shaped and molded oblong top and scrolled apron. Small scroll feet.

Height, 29 inches; width, 18½ inches.

125—SMALL CARVED MAHOGANY TRIPOD TABLE *Chippendale Style*

70. Octagonal top with pierced, fretwork gallery. Fluted baluster shaft with leaf-enriched legs and feet.

Height, 23½ inches.

126—OAK GATE-LEG TABLE

Jacobean Style

30. Oval tilting top, supported by single gate. Legs and stretchers spirally twisted; ball feet. Finished black.

Height, 27 inches; width, 30 inches.

127—LAQUÉ OCCASIONAL TABLE

English, XVIII Century Style

95. Narrow oblong top; decorated with landscape within medallion. On four grooved hexagonal legs and arched feet. Finished green.

Height, 28 inches; width, 20 inches.

128—DECORATED AND CARVED SATINWOOD SIDE TABLE

Sheraton Style

105. Semicircular frieze, enriched with oak leaves and acorns. On four tapering, fluted, balustered legs with leaf motives at shoulders. Top displaying ribboned festoon and pendent medallion in mellow colors.

Height, 33 inches; length, 54 inches.

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129—CHINESE CARVED DJATI-WOOD CARD TABLE

90. Revolving square top with hinged fold-over corners; covered on the interior with green cloth. Scroll-enriched frieze fitted at each side with small drawers and mock drawer. On stretched cabriole legs having monster-head knees and claw feet. Loose extra circular top lined with green cloth for cards.

Height, 29 inches; diameter of round top, 47½ inches.

130—TWO GILDED LAQUÉ JARDINIÈRES

Louis XVI Style

80. Molded oblong receptacle, enriched with gilded interlaced circular medallions. On reeded tapering legs, spiraled with gilded ribbons and having shaped stretcher. Loose zinc lining.

Height, 32½ inches; width, 32 inches.

131—TWO CARVED AND GILDED LAQUÉ PEDESTALS

Italian Renaissance Style

30. Shaped square top, with Ionic capital and fluted column; the lower portion enriched with leaf scrollings. On square plinth having concave moldings.

Height, 4 feet 9 inches.

132—CARVED AND GILDED LAQUÉ TEA TABLE

Régence Style

50. Loose oblong lacquered metal tray decorated with Chinoiserie. Table with slender cabriole legs having carved knees and leaf scroll and stump feet; scrolled apron; gilded enrichment on a sage-green ground.

Height, 27 inches; length, 29 inches.

133—CARVED AND LAQUÉ TABLE VITRINE

Louis XVI Style

60. Top with slanting sides; front fitted with one door. Enriched with ribbon swathed flutings, pearl-and-reed and guilloche motives, in green laqué and gilding. On small ball-and-claw feet.

Height, 28 inches; width, 16 inches.

134—CARVED WALNUT ARMCHAIR

Chippendale Style

110. High serpentine back, seat and arm-pads covered in black and gold damask, woven with Chinese figures and foliage. Finely scrolled arms and cabriole legs, adorned with leafage and rocaille motives.

135—CARVED WALNUT ARMCHAIR

Régence Style

115. Oblong, arched back with rocaille cresting; similar adornment on arms, valanced apron, knees and feet. Carved X-stretcher and caned back and seat, green damask loose seat cushion, back valance and arm-pads.

136—CARVED WALNUT CORNER CHAIR

French, XVIII Century Style

125. Scrolled, serpentine back and arms, with leaf-scrolled supports; three valanced frontal cabriole legs enriched with husk motives. Back and seat *cannées*.

137—FIVE CARVED AND DECORATED LAQUÉ CHAIRS

Venetian, XVIII Century

175. Open cartouche back with interlacing medallioned splat. Original *cannée* seat with striped brocade pad. Supported on open husk bracketed legs. Decorated with rosettes and vines on old-yellow grounds.

138—CARVED AND GILDED BERGÈRE IN CRIMSON VELVET

French, Louis XVI Style

200. Molded arched fan back, with leaved ball-shaped finials, scrolled wings and padded arms terminating in volutes, resting on short spirally fluted pillars. Ribbon-molded seat-rail; on fluted tapering legs. Covered in deep crimson velours.

From the Clyde Fitch Collection.

139—MAHOGANY MUFFIN-STAND

40. Three circular graduated trays, held by three quadrilateral uprights, joining at top into ball handle.

Height, 3 feet.

140—TWO DECORATED LAQUÉ CANDLE-STANDS

Queen Anne Style

90. Sunk, scroll-molded round top; on graceful pear-shaped baluster and scrolled tripod feet. Enriched in the Chinese manner with red and gilded flowers, scrolled and basketed panels on black grounds.

Height, 35 inches.

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141—CARVED MAHOGANY DUMBWAITER

30. —

English, XVIII Century Style

Three sunk-molded and graduated tiers. Supported on fluted round shaft with scrolled tripod legs.

Height, 38½ inches.

142—TWO SMALL LACQUER COMMODES

220.

Venetian, XVIII Century Style

Serpentined top, front and sides; on short cabriole legs having leaf-scrrolled feet. Fitted with three drawers having rocaille scroll handles. Decorated with raised flowers, scrolls and figures in gilding; on red and green grounds.

Height, 32½ inches; width, 19 inches.

143—INLAID ELMROOT AND TULIPWOOD SECRETARY BUREAU MOUNTED
IN CUIVRE DORÉ

500.

Louis Philippe Period

Recessed oblong upper section, with galleried top; fitted with two doors, adorned with large oval Sèvres porcelain floral plaques and appliquéés in *cuivre doré*. Lower section with writing drawer, the frieze displaying entwined medallion motives in *cuivre doré* enclosing small Sèvres plaques. Two galleried stretcher shelves supported on grooved quadrangular uprights and vase-shaped feet.

Height, 55 inches; width, 35 inches.

144—WALNUT EXTENSION DINING TABLE

50. —

Henri II Style

Oblong molded top, supported on four baluster legs connected by molded curved H-stretcher having central arcade. Four extra leaves.

Length, 70 inches; width, 48 inches; width of leaves, 21 inches each.

145—UPRIGHT LAQUÉ SECRÉTAIRE

80.

Louis XVI Style

Rectangular, with fluted and chamfered corners. Fitted with frieze drawer and central fall-front, revealing fitted interior. Lower section with two small enclosing doors. The whole decorated with urns of flowers, cherubs, censers and architectural motives in grisaille and pastel colors on blue grounds. Festooned appliquéés at shoulders of *cuivre doré*. Brown marble top.

Height, 57 inches; width, 38 inches.

146—FOURFOLD DAMASK SCREEN

Italian, Louis XIV Style

200.

Oblong folds; covered with damask, displaying a bold pattern of scrolls, jardinières, leaves and fruits in the Louis XIV manner; woven in old-rose and *vieil-or*. Reverse covered with salmon-pink silk.

Height, 6 feet 6 inches; width, 7 feet 4 inches.

147—CARVED LAQUÉ TRIPLE STANDING DRESSING MIRROR

Louis XV Style

200.

Rectangular molded mirrors, with scrolled and crested pediments surrounded by rocaille panier-medallions enclosed in festoons of vari-colored flowers. Enriched rocaille panels at foot headed by further scrollings. Finished in leaf-green and ivory.

Height, 6 feet 3 inches; width, 6 feet 3 inches.



VIEW OF THE LIBRARY IN MR. LANE'S RESIDENCE

SECOND SESSION

FRIDAY AFTERNOON, NOVEMBER 21, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 148 to 300 inclusive

TEXTILES AND EMBROIDERIES OF THE XVI, XVII AND XVIII CENTURIES

148—TWO SQUARE WAFER HOLDERS *Italian, XVII Century*

15. — (A) Apple-green velvet; trimmed with brown galloon cross and edge. Back of deep ivory damask.

(B) Venetian brocade with blue ground and floral sprays in color on both sides. Trimmed with gold galloon and tassels.

149—SET OF SIX CEREMONIAL TASSELS *Italian, XVI Century*

20. Red silk, bound with gold, having silk cords.

150—TWO BEAUTIFUL GOLD AND SILVER TASSELS

17.50 *Spanish, XVII Century*

Triple tops, skilfully latticed; heavy thread silver-gilded skirts.

151—TWO PURPLE SILK AND GOLD TASSELS

20. *French, Louis XV Period*

Handsome ruffed tops and gold lattice knitted body; plain skirt of silk and gold threads.

152—TWO SILVER AND SILK TASSELS

15. *Italian, XVII Century*

Peaked tops, with triple flounce of tasseled fringe in deep cream and silver threads.

153—TWO EMBROIDERED COATS OF ARMS *Spanish, XVII Century*

65. Elaborated in yellow silk appliqué on crimson-red velvet.

*From the Vitall Benguiat Collection, American Art Association
1914.*

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154—TWO EMBROIDERED ESCUTCHEONS *Italian, XVII Century*

50. Scrolled cartouche, enclosing coat of arms, embroidered in colored silks on couched blue grounds, surmounted by a Cardinal's hat. Appliqué on red silk damask; edged with gold galloon.

Length, 1 foot 1 inch; width, 10 inches.

155—DRAP D'OR HOOD *Spanish, Renaissance Period*

25. Hood occupied by a distinguished floral bouquet within an ogival scrolling in yellow on a darker drap d'or ground. Trimmed with crimson and gold fringe and at the top with four interlacing frogs of similarly colored braid.

Height, 21 inches; width, 18 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

156—RARE CUT VELVET MAT *Italian, Early XVI Century*

50. Beautiful green field, woven in deeper and lighter tones with diamond motives, scrolled with Gothic leaves. Trimmed with fringe and buttons.

157—RARE REFERENCE NEEDLEWORK SAMPLER

Spanish, XVIII Century

80. Small oblong central panel, occupied by a double-displayed eagle, flanked by two elephants, floriated crosses and birds; the many floral diapered borders on each side all worked with differing patterns so subtly combined that close inspection alone discloses the great variety of details.

Height, 24 inches; length, 31 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

158—SCUTARI RUG *XVI Century*

67.50 Straw-yellow field, woven with medallions, one within another, in mulberry-red and light emerald and occupied at centre by tulip, cornflower and other floral motives. Floral borders in similar colors.

Length, 4 feet; width, 2 feet.

*From the Thomas B. Clarke Collection, American Art Association,
1916.*

72.50 159—SCUTARI RUG

XVI Century

Light tan field, with formal corners and central pointed leaf-shaped medallion embracing a wreathed motive. Executed in apricot and brilliant green. End borders in similar colors; the side borders in apricot and cerulean-blue on tan ground.

Length, 3 feet 10 inches; width, 2 feet 2 inches.

From the Thomas B. Clarke Collection, American Art Association, 1916.

160—AUBUSSON TAPESTRY CUSHION

XVII Century

— Displaying growing flowers and foliage; woven in pastel shades and tawny-brown. Straw-yellow floral damask back. Trimmed with fringe. Oblong.

161—AUBUSSON TAPESTRY CUSHION

XVII Century

— Displaying a cottage amidst foliage; woven in rich browns, yellows and green. Straw-yellow floral damask back. Trimmed with fringe. Oblong.

162—FLEMISH VERDURE TAPESTRY CUSHION

XVII Century

— Interesting foliage, woven in yellows and fine greens. Straw-yellow floral damask back. Trimmed with fringe. Oblong.

163—TWO FLEMISH VERDURE TAPESTRY CUSHIONS

Late XVI Century

— Blue-black field, finely woven with varied leafage in greens, yellows and blues. Yellow floral damask back. Trimmed with parti-colored fringe. Oblong.

164—GOLD-EMBROIDERED VELVET CUSHION

Italian, XVII Century

— Oblong; rich lustrous ruby-crimson velvet embossed with small sprigs; adorned with raised gold embroidery developing husk motives from central floral lozenge. Trimmed with gold galloon and tassels.

165—TWO ROSE-CRIMSON VELVET CUSHION COVERS

Genoese, XVII Century

130. Jaspé velvet of a shimmering, rosy hue, developing deeper tones. Trimmed with patterned gold galloon.

24 by 19 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

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166—CRIMSON GENOESE CUT VELVET CUSHION *XVII Century*

75. Oblong, with rounded ends; woven in tones of beautiful rose-crimson velvet with large scrolled bouquet on lighter silk grounds. Trimmed with yellow and ivory scrolled edging. (Has been restored.)

3 feet by 1 foot 10 inches.

167—SILVER-EMBROIDERED VELVET CUSHION *Italian, XVII Century*

— Oblong; lustrous rose-crimson velvet; adorned in open silver thread embroidery with central floral heart-shaped motive surrounded by an oblong panel of fine scrollings. Trimmed with gold lace and crimson fringe.

168—EMBROIDERED "MILLE-FLEURS" CUSHION

Persian, XVII Century

75. Occupied by floral stripes diagonally placed and daintily worked with solid stitches in soft reds, blues, greens, lavenders and yellows on alternate grounds of ivory and fawn color, these defined by narrow herringbone guards of green and black. Floral border on one end with small returns.

29 by 28 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

169—EMBROIDERED LINEN BORDER

Rhodian, XVIII Century

30. Ivory linen, with a background embroidered in crimson silk mesh forming a pattern of birds facing fountains interrupted by leaf motives.

Length, 28 inches; depth, 6 inches.

170—TWO SILK-EMBROIDERED LINEN BORDERS

Mitylenian, XVI Century

35. Ivory linen field, enriched with recurring scrolled pedestals holding jardinières of flowers, alternating with quaint floral motives and enclosed by borders displaying series of half "St. Catherine's wheels;" worked in brilliant blue, crimson, green and old-gold silk.

Length, 30 inches; depth, 12 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

171—FOUR BEAUTIFUL JARDINIÈRE VELVET BORDERS

Louis XVI Period

155. Golden-yellow silk grounds, enriched in cut velvet with oval rose-crimson leaf medallions, occupied by pastel-colored bouquets and interrupting husk devices. Husk motived bands on one edge.

Length, two, 14 feet 11 inches; two, 13 feet 4 inches; width, $9\frac{3}{4}$ inches.

From the Vitall Benguiat Collection, American Art Association, 1917.

172—SILVER-EMBROIDERED ROSE DU BARRY SCARF

Persian

155. Netted rose du Barry field; enriched in silver with series of conventionalized floral and geometric bandings and panels.

6 feet 11 inches by 2 feet $4\frac{1}{2}$ inches.

173—EMBROIDERED SILK CRÊPE SHAWL

Manilan, XVIII Century

235. Fine Havana-brown field; embroidered in rich toned silks with bouquet of flowers and wheat and three borders scrolled with similar motives; tan lattice fringe.

7 feet by 6 feet 6 inches.

174—EMBROIDERED MULBERRY CRÊPE SILK SHAWL

Manilan, XVIII Century

105. Fine mulberry-crimson field; embroidered in darker tones with flowers at centre, large bouquets at corners and broad floral border. Trimmed with lattice fringe.

6 feet 6 inches square.

175—YELLOW BROCADE COVER

French, XVII Century

155. Golden-yellow ground, woven with pink and plum-colored trailings of fine flowers.

20 inches by 18 inches.

176—VELVET COVER

Genoese, XVI Century

40. Rich red velvet, edged with gold galloon.

2 feet 10 inches by 2 feet.

From the Vitall Benguiat Collection, American Art Association, 1917.

177—GOLD-EMBROIDERED ROSE SILK CHALICE COVER

Italian, Late XVI Century

35. Rich crimson field; embroidered in gold threads and dainty silks with rayed central medallion and scrollings of flowers inside narrow scrolled husk borders. (Needs restoration.)

25 by 23 inches.

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178—JARDINIÈRE VELVET COVER

Louis XVI Period

25. Deep ivory silk field, woven in pastel-colored silk velvet with central formal bouquet of flowers, surrounded by a wreath of roses. Borders of leaf-scrrolled blossom. (Needs slight restoration.)

28 by 16½ inches.

179—DRAP D'OR AND BLACK BROCADE COVER

Caucasian, Louis XVI Period

17.50 Lustrous black field; woven with a variety of stitches in gold threads and passages of green silk, displaying a large floral bouquet holding fruit and acorn motives placed within a lyre-shaped scrolling of graceful acanthus leaves and cornucopias of flowers. A specimen panel finished with selvage on four sides.

32 by 22 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

180—EMBROIDERED IVORY SATIN COVER

Italian Renaissance

1.50 Rich ivory satin, embellished with floral scrollings in colors. Finished with silver lace and fine fringe.

42 inches square.

*From the Vitall Benguiat Collection, American Art Association,
1914.*

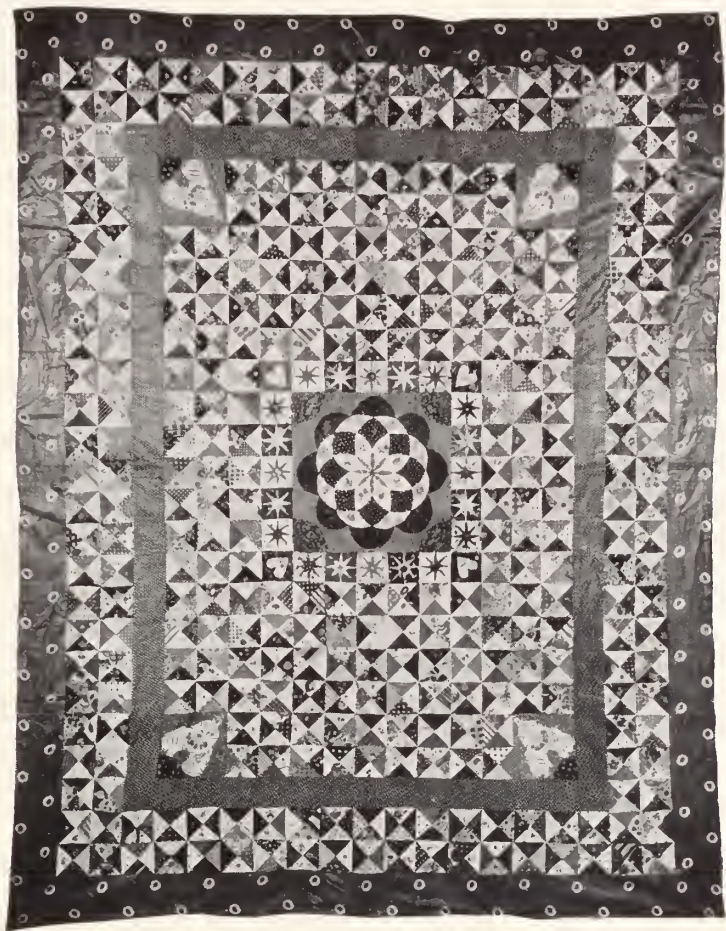
181—DRAP D'ARGENT BROCADE TABLE COVER

Venetian, Renaissance Period

25. Woven with an intricate pattern of recurring arched diamond, leaf and lace-like medallions, occupied by pineapple motives, from which spring interlacing, fan-shaped, floral diapered bands, which continue and form the principal motive of the alternating medallions, which present large blossoms and sprays of flowers: finely woven with silver threads and deep rich ivory on a ground of almost salmon-pink, shading to a deep tan. Trimmed with silver lace and lined with ivory silk.

5 feet 3 inches by 3 feet 7 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*



182—IMPORTANT CHINTZ PATCHWORK COVERLET

American, Eighteenth Century

90. Field and major border of particolored diamond motives of differing floral Indian patterned chintz, bearing a lobed stellate round medallion set on a yellow floral square, having lavender floral quarter-round corners. Inner yellow border with inset floral corners. Striped lavender outer border with small reserved leaf medallions.

6 feet by 4 feet.

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183—EARLY AMERICAN SILK PATCHWORK QUILT

70. The field of black squares interrupted by striped squares of gray and ivory, green blue, pink and lavender. Scalloped edge of crimson, brown and ivory diamond motives. (Needs slight restoration.)

Out
Length, 6 feet 8 inches; width, 4 feet 3 inches.

184—GOLD- AND SILVER-EMBROIDERED STOLE

French, XVII Century

— Lustrous crimson satin; enriched with sprays of wheat, grapes, scrollings and cruciform motives.

185—GOLD-EMBROIDERED VELVET COAT

Moorish, XVII Century

150. Rich crimson velvet, elaborately trimmed with gold braidings and edgings.

186—JARDINIÈRE VELVET STOLE AND MANIPLE

Genoese, Louis XIII Period

30. Ivory silk field, woven with sprays of carnations and roses in deep pinks and emerald-green cut and uncut velvet. The lappets trimmed with gold galloon.

From the Vitall Benguiat Collection, American Art Association, 1919.

187—PETIT-POINT STOLE

Italian, Renaissance Period

55. Displaying a band of varied recurring floral arabesques in soft colors on sapphire-blue grounds, flanked at the lappets with floral scrolls in small point on white silk grounds.

From the Vitall Benguiat Collection. American Art Association, 1919.

188—DAINTY DRAP D'ARGENT JARDINIÈRE VELVET ECCLESIASTICAL SET

French, Louis XV

90. Consisting of chasuble, maniple, stole and wafer-holder. All woven with very dainty bands of velvet, displaying children playing musical instruments, and seated under featherlike motives, which support swings, on which the children are disporting themselves. Executed in very soft pastel colors, on drap d'argent grounds. The chasuble bearing a cross and borders of contemporary chevroned gold galloon. (Needs restoration.)

From the James A. Garland Collection, American Art Association, 1914.



189—EIGHT CRIMSON AND DRAP
 D'OR BROCADE COLUMN
 PANELS *Portuguese,
 Louis XIV Period*

Woven with recurring graceful floral bouquets, within scrolled and paneled cartouches, which support vines bearing bunches of grapes, in varied stitches, of drap d'or on figured crimson damask grounds.

Height, 6 feet; width, 1 foot 8 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

(Illustrated)

189

190—TWO RUBY VELVET PANELS *Italian, XVI Century*

90. Deep ruby velvet with embossed lighter toned grounds, developing scrolled medallions of bouquets surmounted by larger and more elaborate blossoms.

Lengths, 6 feet 4 inches; widths, 1 foot 6 inches.

191—EMBROIDERED VELVET PANEL *Florentine, XVI Century Style*

60. Downlike, mouse-colored velvet; enriched in green and crimson appliqué velvet with intricate corded strap arabesque scrollings sustaining vases and leaves. (Needs slight restoration.)

Height, 6 feet 2 inches; width, 4 feet 3 inches.

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192—OLD FRENCH BEADED PETIT-POINT COVER

65. Scrolled medallion of blue-white beads at centre, displaying coat of arms blazoned with a bull proper, mantled with scrolled leaves. Surrounded by irregular scrolled petit-point medallions in rich colors alternately displaying small land- and seascapes and gaily plumaged birds in raised velvet stitches. Black borders.

42 by 27½ inches.

193—TWO BEAUTIFUL JARDINIÈRE VELVET COVERS

French, XVIII Century

460. Golden-yellow field, woven in purple and rich green with lobed oval medallion, displaying bunches of grapes and pineapple leaves. Borders of meandering ribbon, bearing sprays of flowers.

49 by 23 inches.

From the Eymonaud Collection, American Art Association, 1920.

194—GOLD BROCADE COVER

Louis XVI Period

35. Shot straw-yellow, diapered drap d'or field; woven with dainty blossoms in crimson, green and ivory. Three sides trimmed with silver lace.

54 by 21½ inches.

195—CRIMSON VELVET AND DAMASK COVER *Italian, XVII Century*

— Two-toned field-green damask; woven with bouquets of flowers amid leaf scrollings. Finished at ends with panels of very lustrous crimson velvet; trimmed with silver lace and gold fringe. Lined with floral crimson silk damask. (Needs slight restoration.)

64 by 19½ inches.

(Companion to following)

196—CRIMSON VELVET AND DAMASK COVER *Italian, XVII Century*

— Similar to preceding.

197—FILET LACE AND EMBROIDERED LINEN COVER

Rhodian, XVI Century

50. Central panel of Italian filet lace; surrounded by drawn linen, rarely embroidered in red silk with birds, floral vases and animals.

5 feet by 4 feet 10 inches.

198—DRAP D'OR JARDINIÈRE VELVET COVER *Louis XV Period*

100. Cloth-of-gold field, woven in very rich harmonious colors with floral motives and scrollings.

3 feet 6 inches by 3 feet.

From the Vitall Benguiat Collection, American Art Association, 1914.

199—RARE DRAP D'OR CUT VELVET AND EMBROIDERED TABLE COVER
Genoese, Renaissance Period

115. A magnificent blossom is supported by a lyre-shaped acanthus scrolling which bears a floral pendant and many fine flowers; on radiant, warm yellow drap d'or ground; finished with a straw-yellow drap d'or border embroidered in solid silver with detached, serolled cartouches and corners. Trimmed with silver galloon and lace and lined with corn-yellow floral damask.

1 yard 15 inches by 32 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

200—SAPPHIRE-BLUE BROCADE TABLE CENTRE

Venetian, Renaissance Period

95. Woven with recurring quaint, trailing floral vines in gold and silver threads on a damask ground which displays large pomegranates and blossoms as a background for the silver and gold flowers of the major pattern. Trimmed with open gold lace and lined with old light red watered silk.

5 feet by 20 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

201—TWO EMBROIDERED DOUBLE LAMBREQUINS

Spanish, XVI Century

270. Grounds of crimson Genoese cut velvet. Enriched with appliqué embroidery of cloth of gold in an allover pattern of pointed leaves. Scalloped and edged with gold galloon; fringe at foot.

From the Vitall Benguiat Collection, American Art Association, 1917.

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202—STRAW-YELLOW BROCADE COVER *French, Mid XVIII Century*

65. Straw-yellow field, damasked in ivory and woven with trailing rustic sprays of blue, old red, pink and pale lavender flowers. (Needs slight restoration.)

6 feet 6 inches by 6 feet.

203—VELVET LAMBREQUIN

Italian, XVI Century

160. Genoese crimson velvet; scalloped at foot. Bordered and edged with gold galloon and finished with gold fringe.

Length, 11 feet 6 inches; width, 2 feet 3 inches.

From the Vitall Benguiat Collection, American Art Association, 1917.

204—GOLD-EMBROIDERED VELVET LAMBREQUIN *Spanish Renaissance*

200. Rich crimson-red velvet; enriched with coat of arms blazoned with double-headed eagle and cognizances in gold threads. Trimmed with fine gold fringe.

Length, 7 feet; depth, 1 foot 10 inches.

From the Vitall Benguiat Collection, American Art Association, 1914.

205—TWO GENOESE CUT CRIMSON VELVET VALANCES *XVI Century*

80. Composed of four Vandyck points, trimmed with rose-crimson galloon and deep fringe. Rose-crimson velvet of great radiance, developing in two central points arched canopied bouquets, supported on infloretted acanthus leaves. The two ends points with vaselike acanthus leaves supporting large pomegranates.

Length, 7 feet 7 inches; depth, 2 feet 7 inches.

From the James A. Garland Collection, American Art Association, 1924.

206—CRIMSON VELVET CHASUBLE

Genoese, XVII Century

100. Beautiful heavy pile velvet with rich areas of flame color; lavishly trimmed with patterned gold galloon and lace edging.

207—SILVER-EMBROIDERED YELLOW SILK CHASUBLE *Régence Period*

85. Deep canary colored silk; embroidered with scrolled panels and orphreys in raised silver threads, emitting scrolls of beautiful flowers in pastel colors.

208—SILK BROCADE COPE

Spanish, XVII Century

125. Purple silk field with floral motives, brocaded in gold and embellished with a fan-shaped panel of brocatelle having a diapered pattern in red on golden grounds. Silk loops and buttons; edged with gold galloon.

Length, 8 feet 8 inches; width, 4 feet 8 inches.

From the Vitall Benguiat Collection, American Art Association, 1917.

209—SILK BROCADE COPE

Italian, XVII Century

95. Dark brown damassé field; woven in ivory with scrolls, flowers and fruit. Hood matches and is edged with silver fringe. Cope edged with gold galloon.

Length, 9 feet; width, 3 feet 9 inches.

From the Vitall Benguiat Collection, American Art Association, 1917.

210—IMPERIAL GOLD AND BLUE BROCADE COVER

Chinese, K'ang-hsi Period

80. Displaying in the centre a weird five-clawed golden dragon seeking the sacred pearl of power among cloud-forms, within a circular medallion. The corners are embellished with similar dragons woven amid the pattern of the ground, which exhibits rosetted and scrolled ogival motives recurring and connected with bars and blossoms; the Imperial yellow ground enhanced with rich blues, salmon-pink, pale tan and ivory judiciously accentuated with threads of gold. Lined with old blue silk.

4 feet 6 inches by 4 feet 6 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

211—UNIQUE CRIMSON SILK DAMASK COVERLET

Italian Renaissance

175. Composed of four beautifully matched breadths. Each presents one repeat of the pattern; woven with bold scrolls and floral motives in which large baskets of flowers, cornucopias and fan-shaped devices succeed one another. Trimmed with fine silk tassel fringe.

3½ yards by 3 yards.

From the Vitall Benguiat Collection, American Art Association, 1919.

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212—LARGE APRICOT BROCADE COVERLET

Spanish, Louis XIV Period

90. Composed of three breadths, exhibiting curious, recurring stunted trees growing on small parcels of ground from which cherries depend; in each of the trees two large pineapple motives appear among the palmlike clusters of foliage; woven in lavender, blue, pink, yellow, green and ivory on a delightful, lustrous apricot silk ground. Lined with straw-yellow silk.

7 feet by 5 feet 4 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

213—LARGE CRIMSON SILK DAMASK COVERLET

Spanish, Renaissance Period

250. Composed of four beautifully matched breadths. Woven with recurring leaf-canopied bouquets, supported by two large acanthus leaves of vase-like form alternating with fruit. Trimmed with narrow silk fringe.

Length, 10 feet; width, 8 feet 6 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

214—ROYAL DRAP D'OR BROCADE HANGING

Louis XIV Period

90. Floral *damassé* crimson field, woven in gold with beautiful strap cartouches, entwined with flowers and occupied by highly conventionalized floral bouquets.

Length, 7 feet; width, 4 feet 8 inches.

215—EMBROIDERED CRIMSON DAMASK PORTIÈRE

Italian, XVII Century

80. Fine two-tone rose-crimson damask, woven with bouquet of flowers supported and canopied by infloretted acanthus leaves, enriched at centre with small coroneted and scrolled coat of arms. Trimmed with open guimpe. (Needs slight repairs.)

Length, 7 feet 8 inches; width, 5 feet.

216—CRIMSON DAMASK PORTIÈRE

Italian, Louis XIII Period

Lustrous crimson, woven with floral and lacelike motives.

120. Length, 8 feet 6 inches; width, 8 feet.

217—PRINTED LINEN PORTIÈRE

Indo-Portuguese, Goan, XVI Century

40. Occupied in the centre by a small floral diamond medallion enhanced with arabesques and blossoms in which feng-huangs appear; at the corners scrolled birds; these develop strapwork and mythical lions. Hand-printed in soft colors on an ivory linen ground. Lined with champagne-colored silk.

Length, 8 feet 10 inches; width, 5 feet.

From the Vitall Benguiat Collection, American Art Association, 1919.

218—PRINTED LINEN PORTIÈRE

Indo-Portuguese, Goan, XVI Century

45. The entire field displays growing plants in blossom, among which wander and are perched, antelopes, panthers, birds of varied plumage, and monkeys on an infloretted ivory field. Hand-printed in brilliant Tyrian red, blue, green, yellow and lavender on ivory linen.

Length, 8 feet 10 inches; width, 5 feet.

From the Vitall Benguiat Collection, American Art Association, 1919.

219—SILK DAMASK HANGING

Italian, XVI Century

140. Canary-yellow colored silk damask; woven with large floral patterns. Consists of four widths.

Length, 9 feet 5 inches; width, 7 feet 4 inches.

220—SILVER-GREEN SILK DAMASK PORTIÈRE

Italian, Louis XIV Period

85. Composed of three well-matched breadths, with corners at foot rounded. Woven with two alternating and recurring elliptical floral motives occupied by bouquets, one motive composed of two acanthus leaves, the other of leaves in which many inflorescences and sprays of roses appear.

Length, 9 feet 4 inches; width, 4 feet 6 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

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221—DRAP D'OR EMBROIDERED DAMASK PORTIÈRE

Spanish, XVII Century

200. Red silk damask ground, enriched in appliqué cloth of gold with scrolls, large flowers and a rosetted border. Edged with gold fringe.

Length, 9 feet 8 inches; width, 3 feet 6 inches.

*From the Vitall Benguiat Collection, American Art Association,
1917.*

222—CRIMSON SILK DAMASK PORTIÈRE

Italian, Renaissance Period

155. Composed of four matched breadths. Woven with recurring ovoid bandings and leaf-scrolled medallions, surmounted by elaborate crowns and alternately filled with bouquets and vases of flowers.

Length, 12 feet 11 inches; width, 6 feet 8 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

223—GOLDEN-YELLOW DAMASK PORTIÈRE

Spanish, Louis XIV Period

200. Heavy two-toned lustrous golden-yellow silk, woven with fruited leaf ogivals occupied and surmounted by varied bouquets of flowers.

Length, 10 feet; width, 8 feet.

224—TWELVE DAMASK GONDOLA CURTAINS AND COVERS

Italian, Louis XIV Period

360. Woven with a noble recurring pattern of alternating series of broad, scrolled and infloretted leaves and bouquets within varied elongated strap arabesques; the figures of fluctuating straw-yellow on a lovely, changeable pale blue, varying in the light from a delicate turquoise to an almost pea-green. Curtains trimmed with yellow silk fringe.

Lengths, four, each 44¼, 65, 67½ inches; widths, 38, 58, 57½ inches.

Note: These beautiful curtains and covers are probably unique in color and pattern.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

225—FOUR CRIMSON DRAP D'OR BROCADE CURTAINS

Louis XIII Period

600. Each composed of two evenly matched breadths; woven with alternating series of ovoidal medallions holding bouquets of flowers within floral and grapevine scrolls; in threads of gold on a crimson damasked silk ground. Trimmed with deep latticed gold thread fringe.

Length, 10 feet; width, 3 feet 6 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

CHINESE PORCELAINS FROM THE MING TO THE
CH'IENT-LUNG PERIOD

226—CHINESE JADE CARVING

Ch'ien-lung Period

110. Two standing phoenixes holding peach branches in their beaks. Rustic rockery base. Highly polished mutton-fat jade showing slight russet areas. On teakwood stand, elaborately carved in conventional undercut relief.

227—CHINESE LOWESTOFT TEAPOT

Ch'ien-lung Period

20. Square, with looped bamboo handle. Decorated with raised and gilded borderings of bamboo pattern; the body with raised oval medallions painted with Chinese figure subjects on diapered grounds. (Spout restored.)

Height, 6½ inches.

228—CHINESE PORCELAIN JAR

Yung-Cheng Period

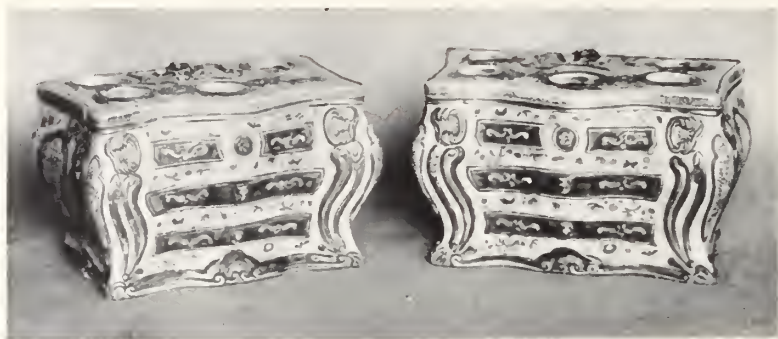
30. Graceful oviform with short neck. Coated with a soft cream-white glaze, under which sprays of asters, tendrils and leafy scrolls are delicately etched. Has carved stand.

Height, 7¾ inches; diameter, 7 inches.

Exhibited at a Loan Exhibition of Rare Chinese Porcelain held at the Galleries of Messrs. Davenport Brothers, New York City, 1907.

From the William Churchill Oastler Collection, American Art Association, 1915.

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229

229—TWO CHINESE LOWESTOFT BOUGH-POTS

XVIII Century

110. Shaped as Louis XV commodes with pierced tops. Decorated with scrollings at the angles in gold, outlined in black, and red enamels. The false drawer fronts have raised gilded handles and lock escutcheons painted in blue outlined in gold. There are escutcheon-shaped gilt bordered panels at the side occupied with landscape paintings in sanguine. The pierced tops are decorated with rosettes in red enamel and raised and painted roses and leaves.

Height, 5 inches; length, 8¼ inches.

Note: These very unusual and interesting bough-pots were evidently made to special order in China for the French market.

From the original Henry Symons Collection, American Art Association, 1915.

(Illustrated)

230—SANG-DE-BŒUF PORCELAIN BOWL

Ch'ien-lung Period

30. Flaring bowl, with short foot; delicately potted and glazed on exterior with deep full toned sang-de-bœuf glaze; the interior in gray-ivory.

Diameter, 7¾ inches.

231—CHINESE BLUE AND WHITE PORCELAIN TEMPLE VASE

K'ang-hsi Period

60. Tubular, with flaring mouth. Decorated in rich blue with Tao-tieth ogre heads and j'ui bandings.

Height, 8¾ inches.

232—CHINESE BLUE AND WHITE PORCELAIN COVERED JAR

Ch'ien-lung Period

25. Elliptical reeded body with short foot and collar and mandarin cover; decorated in deep blue with medallions of symbols and cloud scrolls.

Height, 8¾ inches.

233—CHINESE PORCELAIN TABLE SCREEN

Ch'ien-lung Period

30. Oblong panel, invested with an ivory glaze; enameled in delicate colors with sprays of magnolia and pink prunus; on a scrolled wood base, having cabriole legs.

Height, 10¼ inches.

234—CHINESE JADE TURNIP IN IVORY BOWL

Ch'ien-lung Period

75. Leaves of translucent *fei-ts'ui* jade, amber blossoms and root of dense opaque reddish-brown agate. Inverted bell-shaped ivory bowl, carved in relief with fruit, flowers, birds and insects.

Height, 12¾ inches.

From the Yamanaka Collection, American Art Association, 1917.

235—CHINESE BLUE AND WHITE PORCELAIN COVERED JAR

K'ang-hsi Period

50. Oval form with loose cap cover. Decorated with four scrolled ogival medallions occupied by symbols and figures; the medallions interrupted by sprays of lotus and peonies. Cap cover with further symbols and j'ui valance. (Cover restored.)

Height, 12¾ inches.

236—FUKIEN PORCELAIN FIGURE OF BUDDHA

Ming Period

25. Seated figure, with crossed legs, the soles of his feet turned upwards and the hands in centre with palms and fingers held up. Head with characteristic nodular hair and long-lobed ears and the sacred boss on forehead. Robes are skilfully draped, exposing the broad chest of the deity. Invested with brilliant and even creamy-white glaze.

From the A. W. Bahr Collection, American Art Association, 1916.

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237

237—CHINESE PORCELAIN BOWL

Ming Period

320. Deep bowl, with serpentine sides, enriched in light relief with figures of Mandarins and their attendants upon a journey; at foot with arabesqued floral lobes. Glazed in turquoise-blue, the figures showing the original tan paste; on a background of extremely fine aubergine blue. Interior glazed apple-green. Has been cut at collar.

Height, 10¾ inches.

(Illustrated)

238—CHINESE PORCELAIN VASE

Late XVIII Century

40. Globular body, with trumpet mouth, beautifully glazed in cherry-red having minute pittings and splashes. (Restored at mouth.)

Height, 15 inches.

239—CHINESE BLUE-AND-WHITE HAWTHORN TEMPLE VASE

K'ang-hsi Period

30. Inverted pear-shaped, with tall flaring front, decorated in brilliant rich cobalt blue, crackling ice grounds. Reserved on both body and neck with fine ascending sprays of prunus interrupted by circular Shou marks. (Lip restored.)

Height, 17½ inches.



241

240—RARE BLUE-AND-WHITE CHINESE PORCELAIN DISH

K'ang-hsi Period

120 Saucer-shaped; decorated in underglaze-blue with scrolls of lotus spreading over the interior and covering the under border, arranged so as to display in each flower the cup-shaped fruit studded with the seeds in the midst of a whorl of petals. Around the base of the dish, underneath, a groove is unglazed, characteristic of the finest large dishes of the period. Six character mark within a double circle.

Diameter, 14¾ inches.

From the Perry and Canfield Collections, American Art Association, 1916.

(Companion to following)

241—RARE BLUE-AND-WHITE CHINESE PORCELAIN DISH

K'ang-hsi Period

120 Similar to preceding.

From the Perry and Canfield Collections, American Art Association, 1916.

(Illustrated)

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242

242—CLUB-SHAPED PORCELAIN MANDARIN VASE

Chinese, Chia Ch'ing Period

110. The neck bears four reserves displaying rustic scenes in claret with orioles perched on the flowering twigs. Body with mille-fleurs decoration in relief and varicolors and also two reserves decorated with scenes of "Chinese Hospitality."

Height, 14½ inches.

(Illustrated)

243—CHINESE BLUE-AND-WHITE PORCELAIN TEMPLE VASE

K'ang-hsi Period

30. Inverted pear-shape, with broad flaring throat. Decorated with florally diapered grounds reserved with numerous lobed medallions occupied by figures of the eight Taoist Immortals, carrying their various symbols.

Height, 17¾ inches



245



244



245

244—CHINESE PORCELAIN COVERED HAWTHORN JARDINIÈRE

K'ang-hsi Period

90. Inverted pear-shape, with straight collar and domed cover with valanced flange and short pear-shaped terminal. Enriched with very beautiful translucent crackling ice ground, reserved with finely drawn ascending sprays of prunus; ju'i valance at collar.

Height, 16½ inches.

(Illustrated)

245—TWO CHINESE BLUE-AND-WHITE TEMPLE VASES

K'ang-hsi Period

100. Pear-shape, with broad trumpet mouth. Enriched in very beautiful translucent cobalt-blue with domestic figures in groups, mountainous landscapes and foliage. (One restored at lip.)

Heights, 15½ inches.

(Illustrated)

246—CHINESE PORCELAIN TEMPLE GARNITURE *Ch'ien-lung Period*

90. Three gilded pear-shaped discs; enriched with jewel-like rosettes and lozenge piercings at centre; the two outer on finely gad-rooned round bases; the centre supported on pierced scrolled bracketed bulbous shaft and dome base adorned in colors with lotus sprays, ju'i motives and scrollings.

Heights, 17¾, 10¾ inches.

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247

247—LARGE CHINESE PORCELAIN JARDINIÈRE

Ming Period

200. Broad inverted pear-shape. Decorated in old reds, blue, green, yellow, and aubergine with branches of peonies rising from rockery and ramifying the field; brilliant plumaged feng-huangs are seen amidst the flowers. Chevroned border at crown and floral valance at foot; on bluish-ivory ground; fitted with lining having molded brass collar. (Has been cut at mouth.)

Height, 23½ inches.

(Illustrated)

248—CHINESE PORCELAIN JARDINIÈRE AND STAND

XVIII Century

180. Ribbed elongated octagonal deep bowl, with finely scrolled flanged rim and molded valanced foot. Enriched in lavender, blue, red, green, yellow, and gilded body with mountainous landscapes; the rim with Shou marks interrupting rustic stems of flowers, and fruit; the foot with floral scrollings. Fitted stand with frieze of scrollings; supported on open stretchered and shaped legs.

Total height, 36½ inches; length of bowl, 23¼ inches.



249

249—CHINESE BLUE-AND-WHITE PORCELAIN FISH BOWL AND STAND
Early XVIII Century

90. Deep bowl with quickly curving sides and thumb-molded mouth. Decorated in fine blue with scrollings of lilies amidst which are feng-huangs; j'ui valance and pearls at mouth, leaf motives at foot. Round stand with inset marble top and valanced in-curved legs terminating in claw-feet.

Total height, 37 inches; diameter, 18 inches.

250—CHINESE PORCELAIN VASE
Ch'ien-lung Period

85. Lobed and flattened baluster-shape; enriched with four medallions of mountainous landscapes surrounded by beautiful scrollings of lotus and chrysanthemums in harmonious colors on ivory grounds.

Height, 18½ inches.

251—LARGE PORCELAIN FISH BOWL
Chinese, Late XVIII Century

130. Globular bowl decorated with large waterplants, lotus, butterflies and Ho-Ho birds in rose, emerald, cypress and pale green and ivory, on a white ground.

Diameter, 19 inches.

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252—CHINESE BLUE-AND-WHITE PORCELAIN JARDINIÈRE AND STAND
Early XVIII Century

140. Octagonal bowl, with flanged rim and flaring molded foot. Enriched in beautiful deep blue on the body with subjects depicting episodes in the life of Shou-lao; the rim with sprays of asters; the foot with series of leaf motives. Fitted octagonal stand, carved on rim with Chinese wave-forms and scrollings. Supported on open stretcher and shaped legs.

Total height, 36 $\frac{3}{4}$ inches; diameter of bowl, 22 $\frac{1}{2}$ inches.

253—DECORATED CHINESE PORCELAIN VASE *Chia Ch'ing Period*

60. Club-shaped; decorated in relief with two groups of devotees at their offices, one group standing on wave motives. (Has been repaired.)

Height, 29 $\frac{1}{2}$ inches.

254—TWO CHINESE PORCELAIN COVERED BALUSTER-SHAPED VASES

200. Decorated in the famille verte manner with domestic scenes, audiences and processions in green, rouge-de-fer, aubergine, cobalt-blue and yellow. Conventional reserved trellis borders. Covers surmounted by recumbent kylins.

Height, 26 inches.

255—TWO POTTERY MANDARIN FIGURES *Chinese, XVIII Century*

80. MANCHU MANDARIN AND HIS LADY. In ceremonial pose, standing on angular-sided bases, richly enameled in black, yellow and green, famille verte, three-color glazes, "sant'sai." The heads, hands and lower part of the body are unglazed and movable. Very typical Manchu costumes of the period.

Height, 33 inches.

*From the A. W. Bahr Collection, American Art Association,
1916.*

256—TWO BLUE-AND-WHITE LANTERN GLOBES *Ch'ien-lung Period*

160. Semi-eggshell porcelain. Decorated with the figures of three of the immortals, rocks and trees. Have metal stands.

Height of globes, 10 inches; height of stands, 8 inches.



257

257—BEAUTIFUL CHINESE WHITE PORCELAIN BEAKER

K'ang-hsi Period

170. The ornamentation, which is skilfully carved in high relief in the paste, consists of a wide band of dragons and cloud forms, above which are two narrower bands of archaic dragons and scrolls. The neck and base are encircled by wide borders of key-fret and palmettes in relief.

Height, 17½ inches.

From the A. W. Bahr Collection, American Art Association, 1916.

(Illustrated)

258—TALL BLUE-AND-WHITE CHINESE PORCELAIN VASE

Ch'ien-lung Period

140. Bulbous body, slightly contracting from the foot, swelling gracefully and receding again to a slender neck, which is finished with a trumpet lip. Soft white brilliant glaze, with peau d'orange

[Continued]

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surface; vigorously painted in underglaze with rich cobalt-blue with the figure of a huge Fu-lion clutching the brocaded ball, and a smaller Fu-lion in rampant attitude. (Restored at lip.)

Height, 26¾ inches.

From the S. S. Carvalho Collection, American Art Association, 1914.

259—BEGONIA IN CHAMPLEVÉ JARDINIÈRE

Chinese, Ch'ien-lung Period

150. Broad, serrated leaves of brightly polished green jade and blossoms of clouded mauve-pink tourmaline; under the plant a lapis-lazuli rock. The jardinière is of polyfoliate outline, with outstanding flat rim having a raised lip and deep spreading foot. The gilded rim is engraved with a floral scroll border and the lip with incised key-fret. The body and foot in champlévé enamel with small blossoms and scrolls in turquoise and dark lapis-blue; set into the body are eight quadrilateral panels of Lang-yao porcelain, each finely incised with a different poem of the Emperor Ch'ien-lung.

Height of jardinière, 3½ inches; diameter, 6¾ inches; total height, 12 inches.

*From the Yamanaka Collection, American Art Association, 1916.
(Companion to following)*

260—BEGONIA IN CHAMPLEVÉ JARDINIÈRE

150. Similar to preceding. *Chinese, Ch'ien-lung Period*

From the Yamanaka Collection, American Art Association, 1916.

261—TALL BLUE-AND-WHITE CHINESE PORCELAIN VASE

K'ang-hsi Period

150. Tall club-shape; exquisitely and forcefully painted in brilliant colors with six panels in two tiers, having different subjects—a swooping eagle and a Fu-lion, standing on rocks in a turbulent sea, glare at each other, with the elusive flaming jewel soaring over the lion's head. Elsewhere the lion appears without the eagle; landscapes with figures and symbols of the one hundred antiques occupy other panels. On the shoulder is a lattice with medallion reserves and on the neck a succession of varying borders. Mark, a blue double ring. With stand.

Height, 29¼ inches.

From the S. S. Carvalho Collection, American Art Association, 1914.

ENGLISH, DUTCH AND ITALIAN FURNITURE OF THE
XVII AND XVIII CENTURIES

262—INLAID MAHOGANY TOILET MIRROR

American, Late Sheraton Period

Arched oblong mirror; supported on gracefully turned shafts having pendants and terminals. On arched bracket feet and shaped cross stretcher.

Height, 21 inches; width, 15¾ inches.

263—OVAL LAQUÉ GATE-LEG TABLE

Dutch, XVIII Century

Frieze fitted with one drawer. Simple, stretchered turnwork legs with ball feet. Top and drop leaves decorated with birds in landscapes in warm brownish tones surrounded by yellow scrollwork on a green ground.

Height, 29 inches; width, 15 inches.

264—TWO SMALL CARVED CONSOLE TABLES

Italian, Directoire Period

Semi-circular rimmed top; frieze fitted with drawer. Serpentine front legs carved at crowns with Egyptian caryatids; vase feet.

Height, 35 inches; width, 22 inches.

265—INLAID MAHOGANY SIDE TABLE

Italian, Late XVIII Century

Oblong rimmed top; with inlaid panel. Frieze fitted with two drawers; valanced apron with drawer. On slender cabriole legs.

Height, 28½ inches; width, 23 inches.

266—BEECH AND LEATHER CORNER ARMCHAIR

American, XVII Century

Semi-circular back with roll-over crowning arms and loose cushion seat covered in fine old russet leather, trimmed with brass nails. Back supported on columnar motives continuing into legs having double, railed stretchers. Original rush seat.

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Out
267—LEATHER AND WALNUT CHAIR

Tuscan, XVI Century

— Oblong back and seat, covered in original deep russet hide, trimmed with brass nails. Sloping square back supports. On square legs having valaneed frontal stretcher.

268—TWO VELVET WALNUT STATE CHAIRS *Italian, XVII Century*

130. Spreading back with serpentine top. Arms, arm supports, front legs and frontal stretcher boldly scrolled, the latter enriched with baroque fan motive; the side stretchers curiously incised. Covered in crimson velvet studded with large brass nails.

269—TWO CARVED AND GILDED TORCHÈRES

Italian, Late XVII Century

90. Triangular baluster shafts enriched with acanthus leaves, volutes and moldings in the baroque manner. Fitted for electricity.

Height, 32 inches.

270—TWO RED LACQUER CHESTS OF DRAWERS

Venetian, XVII Century

700. Front fitted with three paneled drawers, displaying floral motives in gold on spandrils and central panels. Half-round pilasters terminating in unusual scrolled stump feet. Ends and top decorated with rustic scenes and flowers. Chiseled *cuivre doré* mountings. (Have been refinished.)

Height, 36 inches; width, 25 inches.

271—QUAINT WALNUT CHEST OF DRAWERS

Italian, Late XVII Century

65.— Front and sides *bombé* at top and strongly incurved towards base. Fitted with shallow top drawer, writing slide and three larger drawers. Both front and sides paneled in walnut within bands of *bois vert* and tulipwood. Recessed quadrilateral curved legs with rudimentary hoof feet.

Height, 39 inches; width, 34½ inches.



272

272—AMBOYNA WORK TABLE

English, Eighteenth Century

110. Octagonal frieze with hinged top giving access to large green silk work bag. Square uprights. Fitted with one drawer toward foot. On four square slender, tapering legs having *cuière doré* spade feet.

Height, 29 inches; width, 24 inches.

(Illustrated)

273—CARVED MAHOGANY CARD TABLE

English, XVIII Century

185. Shaped hinged top, with enriched moldings; the inner surface lined with fine Persian embroidery; serpentine front with apron, straight legs having angles with reel and rosette patterns and acanthus leaf bracketings.

Height, 2 feet 5 inches; length, 3 feet; width, 1 foot 6 inches.

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274—CARVED AND LAQUÉ COMMODE *Venetian, XVIII Century*

280. Bow front, with three drawers having gilded beadings and leaf scrollings, the latter repeated on the rounded pilasters and *bombé* sides. Valanced, beaded apron with flower sprays and scrolls. Short cabriole legs. Executed in pastel colors on greenish-yellow grounds. *Vert-fleuri* marble top.

Height, 36 inches; length, 52 inches.

275—CARVED MINIATURE CEDARWOOD DESK

60. *Italian, Late XVII Century*
Slant fall-front, the exterior having raised cartouche-shaped central panel and scrolled spandrels. Four drawers with similarly treated fronts. Fitted interior with central door adorned with ivory panel of "The Ascension." Exterior and interior of desk enriched with silver mounts of religious and heraldic character. Claw feet.

Height, 19 inches; width, 18 inches.

276—CARVED AND INLAID WALNUT TABLE

140. *Italian, Early XVIII Century*
Square, with gracefully serpentine sides and semi-circular corners, having appliqué rim. Scrolled central panel in chestnut surrounded by a double ribbon border. Banded recessed frieze with end-on-end drawers. Cabriole legs with knee scrollings and hoof feet.

Height, 29½ inches; width, 33 inches.

277—CARVED AND GILDED CONSOLE TABLE *Italian, XVIII Century*

90. Oblong frieze with entwined leaf and husk sprays flanking small diamond-shaped panels displaying aureoles. Raised, pearl-beaded and scrolled central panel; shaped at base. Unusual quadrilateral legs, enriched *à quatre faces* with flutings, leafage and husks. Statuary marble top.

Height, 3 feet 1 inch; length, 3 feet 7 inches.

278—TWO CARVED AND GILDED GUÉRIDONS

100. *Italian, Early XVIII Century*
Oval, serpentine top having scrolled apron. Supported on slender, tapering hexagonal shaft interrupted by baluster towards top. Tripod base of voluted scrolls.

Height, 35 inches.

279—TWO CARVED LAQUÉ TABLES *Dutch, Late XVIII Century*

200.

Oblong top; frieze enriched with guilloche motives. On tapering, spirally fluted legs having rosetted dies and bulbous feet. Gracefully carved and fluted X-shaped stretcher, surmounted in centre by classic urn. Painted light gray.

Height, 28 inches; length, 38½ inches.

280—CARVED WALNUT CONSOLE TABLE *Italian, XVII Century*

60.

Serpentined front and ends. Supported on molded, cabriole legs having eartouche-carved knees. Enriched scrolled aprons.

Height, 30 inches; length, 42 inches.

281—CARVED IRONWOOD DRAW TABLE

Flemish, Late XVII Century

240.

Oblong top, with two pull-out end extensions. Paneled frieze with very unusual scrolled valances. Supported on bulbous legs, having double-T stretcher.

Height, 2 feet 6½ inches; length, top open, 8 feet 10 inches; closed, 4 feet 7½ inches; width, 2 feet 9 inches.

282—CARVED AND INLAID WALNUT DESK

Italian, Early XVIII Century

375.

Molded oblong top; with small slant fall-front and fitted interior. Supported on two pedestals having two drawers each, inset round pilasters, and scroll-valanced short cabriole legs with shell feet. Small pull writing-slide above knee-hole. Inlaid with floral scrolled boxwood borders on all facias.

Height, 36 inches; length, 52 inches.

283—DECORATED LAQUÉ COMMODORE

Venetian, XVIII Century

150.

Serpentined, molded top and front. Curved, paneled sides; fitted with two drawers having triple panels. Strongly curved cabriole legs and valanced aprons. Quaint appliqué decoration of prints displaying pastoral subjects and scrollings in the Louis XV manner in many colors on a pale green ground. (Reconstructed.)

Height, 34 inches; length, 49 inches.

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284—WALNUT CHEST OF DRAWERS

Dutch, XVIII Century

80. Oblong top with scrolled thumb-molded edge. Broken undulating front fitted with four graduated drawers. Projecting chamfered pilasters. Ball-and-claw feet.

Height, 34 inches; width, 39 inches.

285—INLAID WALNUT CHEST OF DRAWERS

Italian, XVII Century

150. Rectangular leaf-carved and molded frame, containing three drawers on wide scrolled feet with inlaid sejant griffins. Drawers with triple raised molded panels inlaid with an abundance of animals and conventional floral scrollings in satinwood. Scrolled bronze handles with mascarons.

Height, 4 feet; length, 5 feet.

286—CARVED OAK GATE-LEG TABLE

Jacobean Period

160. Oval top, on turned, carved and twisted legs. Turned and twisted gates and side rails.

Height, 2 feet 6 inches; length, 4 feet 8 inches; width, 4 feet.

From the original Collection of Henry Symons, American Art Association, 1915.

287—CARVED AND GILDED CONSOLE TABLE

Italian, XVIII Century

75. Paneled broken frieze, carved with leaf scrollings and festoons within spiraled ribbon moldings. Rosetted pearl-beaded dies above legs having leaf motives at shoulders and base. Massive red Spanish griotte marble top.

Height, 37 inches; length, 49 inches

288—CARVED AND LAQUÉ TABLE

Venetian, XVIII Century

300. Oblong top with slightly incurvate sides and inset quarter-round corners. Supported on two spirally twisted, columnar legs having molded cross feet. The top is elaborately decorated with oblong central panel depicting palace gardens and courtiers, gilded scrollings, and floral corner reserves in various mellow colors on deep Venetian-red ground. Legs and feet similarly decorated with small blossom and other floral motives.

Height, 31 inches; length, 44 inches.

289—OAK GATE-LEG TABLE

Jacobean Period

Oval folding top; on arched and balustered legs having slender pear-shaped motives, molded box stretcher and two similar fine gates.

Height, 28½ inches; top open, 48 by 40½ inches.

290—CARVED WALNUT BERGÈRE

Louis Philippe Period

Oblong, with canted back sharply sloping into closed arms, terminating in acanthus leaf scrolls, on vase-shaped legs. Upholstered in floral tapestry of a somewhat earlier period.

From the Clyde Fitch Collection.

291—FIVE WALNUT ARMCHAIRS AND FIVE SIDE CHAIRS

Italian, Late XVIII Century

Shield-shaped back, crested by rosetted leaf volutes, the lower circumference with ribbon-swathed laurel leaf moldings. Fluted uprights with rosetted dies and leaf finials. Graceful, molded arms on incurvate supports. Inverted, bottle-shaped legs carved with leaf motives. Upholstered in red leather.

292—DECORATED LAQUÉ COMMODE

Venetian, XVIII Century

Curved sides, serpentine front and quarter-round recessed corners. Molded cabriole legs terminating in hoof feet, scrolled apron. Decorations show Chinese influence, displaying birds of gay plumage, perched on flowering branches in delicate, mellow colors on a neutral green ground. Two large drawers. Brèche marble top.

Height, 37 inches; length, 52 inches.

293—MAGNIFICENT MOOSE HEAD

Finely mounted head, having very remarkably tinted and spreading antlers. Shield-shaped oak back.

Height, 41½ inches; spread of antlers, 58 inches.

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294—AUBUSSON CARVED AND GILDED SALON SUITE

Louis XVI Style

450.

Consisting of canapé and four fauteuils. Ribbon-molded oblong back and seat covered in very finely woven Aubusson tapestry, displaying vases of loose flowers in delicate colors on ivory grounds. Open scrolled arms. Supported on tapering reed-fluted round legs having rosettes at seat rail.

(Illustrated)

294 A - Chairs.

4000.



No. 294—AUBUSSON CARVED AND GILDED SALON SUITE
(*Louis XVI Style*)

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295

Out
295—UNUSUAL FRUITWOOD BUREAU *William and Mary Period*

— Deeply molded top; frieze fitted with drawer, paneled as two with arrow-like motives; original knobs; two deep drawers below each, double paneled with varied intricate cruciform moldings. On molded base having pear-shaped stump feet. Very rich old patina.

Height, 36 inches; length, 37½ inches.

(Illustrated)

296—INLAID WALNUT COMMODE *Italian, Early XVIII Century*

160. Undulating sides, chamfered corners and outcurved broken front. Fitted with two small and three large drawers. Drawer fronts and sides paneled in walnut root outlined in satinwood and enclosed within cross-bandings of walnut. Scrolled, pierced and carved apron. Short cabriole legs.

Height, 38 inches; width, 56 inches.

297—INLAID WALNUT COMMODE

Italian, Early XVIII Century

160. Similar to preceding.

Height, 38 inches; width, 56 inches.

298—CARVED WALNUT WRITING DESK

Chippendale Period

275. Oblong top, with pierced leaf-enriched gallery. Slant fall-front with paneled scrollings; fitted with drawer under and gadrooned apron having ribboned enrichment. On cabriole legs with leaf knees and ball-and-claw feet. Exceptionally fine, fitted interior. The gallery, panels and other carving of a later period.

Height, 44 inches; width, 45 inches.

299—TWO CARVED AND GILDED PEDESTALS

Italian, XVII Century

50. Incurved square walnut top and base; quadrangular molded baluster shaft, enriched with leafage, gadroons, floral and husk pendants and acanthus leaf scrolls.

Height, 52 inches.

300—CARVED MAHOGANY SECRÉTAIRE-BOOKCASE

English, XVIII Century

130. Upper section fitted with two narrow, paneled doors and surmounted by rosetted swanneck pediment. Lower section with slant writing-fall revealing fitted interior; frieze with shallow drawer. On cabriole legs having shell-carved knees and unusual leaf feet. *Cuivre doré* drawer mounts. (Reconstructed.)

Height, 6 feet 6 inches; width, 28 inches.



PANELED RECEPTION ROOM IN THE RESIDENCE OF MR. LANE
(With Decorative Paintings by W. Piera)

THIRD SESSION

FRIDAY EVENING, NOVEMBER 21, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8:15 O'CLOCK

Catalogue Numbers 301 to 375 inclusive

VINCENT JEAN BAPTISTE CHEVILLARD

FRENCH: 1841—1904

301—*LE VIEUX CÉLIBATAIRE*

(Water-color)

Height, 8 inches; width, 5½ inches

An aged cleric in a skull-cap and spectacles, standing in a bright light and facing the onlooker, turned a bit to his left, has drawn back one side of his long black gown and is sewing a button on his brown trousers.

Signed at the lower right, V. CHEVILLARD.

From the H. C. Hoskier Collection, American Art Association, 1914.

HUBERT ROBERT

FRENCH: 1733—1808

302—*THE COLISEUM, ROME*

(Gouache Drawing)

Height, 17½ inches; length, 25 inches

Exterior view of the Coliseum of Rome with figures in eighteenth century costumes and peasants driving laden asses in the foreground. Signed in the left-hand corner, H. Robert, 1760. In carved wood and gilded frame.

Note: Hubert Robert, known in his day as "Robert des Ruines" from his fondness for painting classic ruins, spent many years studying for his great and now vastly appreciated compositions.

From the collection of Madame Corues of Paris.

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WALTER SATTERLEE

AMERICAN: 1844—1908

30. — 303—*A MÆDIEVAL PRINCESS*

(Water-color)

Height, 22 inches; width, 14 inches

Three-quarter length standing figures of a beautiful young woman, looking toward right and wearing blue embroidered vest, old-red pink brocaded coat with high blue collar and floral ivory skirt, her brown hair within a jeweled mulberry cap. She carries a peacock-feather fan in her left hand.

Signed at the lower right, W. SATTERLEE.

JAN VAN GOYEN

DUTCH: 1596—1665

65. — 304—*THE BRIDGE*

(Panel)

Height, 7½ inches; length, 10½ inches

A bridge with heavy abutments and short arch, its narrow roadway guarded by rustic rails, extends across the canvas, brick houses with large chimneys and tile roofs stand at either approach amid groups of trees. Under it in the stream a man is rowing a boat in which are two stout women in red waists and on land at either side are men and women of rural type. The composition is in mellow tones of brown, soft dull red and yellowish-green, with the water in sunlight beyond the bridge reflecting a light sky in which grayish and white clouds float before the blue depths.

From the Nicholas M. Matthews Collection, American Art Association, 1914.

SCHOOL OF GUARDI
ITALIAN: XVIII CENTURY

285. 305—*SANTA MARIA DEL SALUTE, VENICE*

Height, $7\frac{3}{4}$ inches; length, $9\frac{3}{4}$ inches

The domed and pinnacled church appears somewhat to right surrounded by minor edifices. The lagoon, before the church, bears many sailing vessels and gondolas.

(Companion to following)

SCHOOL OF GUARDI
ITALIAN: XVIII CENTURY

285. 306—*THE PLAZA OF ST. MARK'S, VENICE*

Height, $7\frac{3}{4}$ inches; length, $9\frac{3}{4}$ inches

THE Arcaded Libreria Vecchia north of the Plaza extends to about centre; nearby are the two famous leonic columns. Vendors with their stalls and other personages are grouped before the edifice. The canal and distant buildings are at centre and beyond.

(Companion to preceding)

FREDERICK GOODALL, R.A.

ENGLISH: 1822—1904

35.— 307—*THE BANKS OF THE NILE*

Height, 8 inches; length, $15\frac{1}{2}$ inches

Sunlit ancient ruined edifices stretch from left to about centre. Several groups and single personages are seen on or about the ruins. At right the sails of vessels are seen above the low banks of the river.

Signed at lower right with monogram F. G., and date 1859-70.

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SCHOOL OF GUARDI
ITALIAN: XVIII CENTURY

308—PLAZA OF ST. MARK'S, VENICE

75.

Height, 10¼ inches; length, 14 inches

The beautiful domes of the church appear about centre distance with the Campanile at right and flanking arcades of the Libreria Vecchia. The Plaza is animated by many groups of personages; one group is before an *al fresco* marionette show about to commence its performance.

M. GRUBY
ITALIAN: CONTEMPORARY

309—ST. MICHAEL'S CHURCH, VENICE

40.

Height, 10½ inches; length, 15¼ inches

The famous edifice, with its fine pilasters and domed roof is seen at centre and right before the canal; on which are several gondolas. At left distance domestic buildings appear.

Signed at lower left, M. GRUBY.

MARY HELEN CARLISLE
AMERICAN: CONTEMPORARY

310—THE KNOCKMELEDOWN MOUNTAINS

FROM CASTLETOWN

35.

(Pastel)

Height, 11¾ inches; length, 14 inches

Perched on a pergola in Castletown, a peacock is sunning himself; in the distance is a fine view of the Knockmeledon Mountains.

Signed at lower left, M. H. C.

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

311—VENETIAN BOATS

(Panel)

70.—
Height, 12½ inches; width, 9 inches

A group of the characteristic sailing boats of Venetian waters, with tall single masts and lateen sails, is observed on a brilliant summer day against a white sky tinged with mauve. The hulls of the boats are dark reddish-brown, and as the vessels lie quietly in the blue-green water their chromatic sails lend softened tints to the liquid surface. In the distance are other boats with highly colored canvases.

Purchased from William Macbeth, 1909.

From the Collection of J. R. Andrews, American Art Association, 1916.

RICHARD PARKES BONINGTON

ENGLISH: 1801—1828

312—STREET SCENE

210.
Height, 13½ inches; width, 10½ inches

The spectator looks down a narrow street which presently opens to a broad transverse street giving upon a park, in which sundry low buildings are overtopped by a distant high dome. On the left, a high reddish-gray building throws its shadow upon the narrow street. Outside a gate in a garden wall an aged and bent woman, seated on a chair, holds a child on her lap.

From the Painting Collection, American Art Association, January 27, 1916.

WALTER BLACKMAN

AMERICAN: 1847—

313—ITALIAN FISHER GIRL

45.
Height, 19 inches; width, 14 inches

Bust-length of a pretty girl in profile to right, wearing a red kerchief over her dark hair and a low-cut lavender dress.

Signed at upper left, WALTER BLACKMAN.

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SCHOOL OF SIR GODFREY KNELLER

ENGLISH: XVII CENTURY

314—*PORTRAIT OF WILLIAM III*

105. *Oval: Height, 14¾ inches; width, 11¾ inches*

William, Prince of Orange; half-length, wearing long black curling wig to shoulders, ermine-trimmed and embroidered coat and lace jabot. In carved and gilded frame enriched with scrollings, vine-leaves and bunches of grapes.

From the original Henry Symons Collection, American Art Association, 1915.

SCHOOL OF GUARDI

ITALIAN: XVIII CENTURY

315—*THE BRIDGE OF SIGHS, VENICE*

110. *Height, 11¾ inches; length, 16¾ inches*

The mournful high-arched and covered bridge toward left is flanked by various palaces, which abut on a large red building at right, having an esplanade before it, animated by personages. Gondolas move to and fro and various shipping is tied up at the banks of the canal.

DAVID J. GUE

AMERICAN: 1836—

65— 316—*THE OPEN SEA*

Height, 20 inches; length, 36 inches

Long rolling green waves crested in part with foam fall on to a sandy beach. Pale streaks of golden-yellow struggle through a gray lowering sky and cast their reflection on the forewaters about centre.

Signed at lower left, D. J. GUE.



RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—1919

317—*SUNSHINE ON A WOODLAND GLADE*

Height, 13 inches; width, 12 inches

380. Ancient gnarled oak-trees rise at left and right, giving a vista of a clump of further trees bathed in golden sunlight. Small patches of turquoise-blue sky are above a tracery formed by the upper branches of the trees.

Note: Originally sold by Blakelock to H. W. Watrous, October 14, 1892. See inscription on back.

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GEORGE H. BOUGHTON, N.A., R.A.

AMERICAN: 1834—1905

80. — 318—LAKE WINDERMERE

Height, 18 inches; length, 26 inches

The placid lake, a soft and silvery green, occupies most of the foreground, coming in from the left and extending back in the middle distance about a point jutting out from the right, and under a high hill on the left, which is part of a range that occupies the distance. The last rays of the setting sun, which tinge the horizon clouds a soft red, and softer, ineffable, rose-violet-gray, bathe the high hill in a delicate sunset glow. The sky higher up is a delicate greenish-blue and is mirrored in the foreground water, about the wreck of a weather-beaten sailboat now mastless. On the point on the right a gray boulder and small trees in autumn colors stand out against the sky.

Signed at the lower right, G. H. BOUGHTON, 1855.

Note: This painting is one of the first fruits of the artist's tour of the lake country, after his return to England in 1853, as the dated signature shows.

From the Collection of P. H. McMahon, American Art Association, 1915-1916.

ACHILLE FRANÇOIS OUDINOT

FRENCH: 1820—1891

160. — 319—ON THE OISE

(Panel)

Height, 16 inches; length, 27 inches

A landscape of pearly-gray tonality, depicting the river Oise, with shore at the left, lined with tall trees and hills in the distance at right. The sky is of qualified blue with white clouds.

Signed at lower right, A. OUDINOT.

From the Collection of the late Governor Oliver Ames, American Art Association, 1919.

HENRY WILLSON WATROUS

AMERICAN: 1857—

320—*THE LETTER WRITER*

375. *Height, 19¾ inches; width, 15¾ inches*

A slim, auburn-haired young girl, wearing lace fichu and black gown, is seated at a table contemplating a letter before her. Beyond the table is a large illuminated leather screen.

FLORENTINE SCHOOL

LATE XV CENTURY

321—*THE ADORATION*

175. (Arched Panel)

Height, 21¼ inches; width, 13¾ inches

In the foreground the Holy Virgin, wearing crimson robes and a deep blue mantle, kneels toward right before the Infant Saviour, who reclines on a pallet of straw. Beyond, at right is an edifice; at left animals are seen before a wattle fence and a landscape beyond.

FRENCH SCHOOL

XVIII CENTURY

322—*LA MARQUISE DE VERVIERS*

150. (Pastel)

Height, 21 inches; length, 17 inches

Charming young matron seen at half-length, slightly to right, holding a music score in her right hand. She wears a coral pink ribbon at throat and a robe over a lace vest having ruffles at sleeves. A lace cap is over her curling gray hair.

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WILLEM KLAASZ HEDA

DUTCH: 1594—1678

323—*STILL LIFE: FRUIT CAKE*

(Panel)

140.

Height, 17 inches; length, 24 inches

In a soft, yellow-green light of warm tone, reflected from an olive wall and seeming to have come through similarly toned glass, a group of objects of the refreshment hour are observed on a green-covered table over which a white serviette has been spread at one end. Here a fruit cake or pudding is lying in a brass or pewter dish, with a cutting from it on a smaller dish, together with a round-bowled spoon. A tumbler with some liquid in it stands back of the plate, a tall wine-glass still holding some of its red contents is beside it, with a large gold cup surmounted by a statuette between them.

From the Painting Collection, American Art Association, January 27, 1916.

JEAN BAPTISTE PERRONEAU

FRENCH: 1715—1783

324—*LE MARQUIS DE RAVIGNAC*

270.

Height, 21½ inches; width, 18 inches

Bust-length of a florid, middle-aged man: wearing long wig curling to shoulders of his black velvet coat; a lace ruffle and jabot is at his throat.

John Opie 1
~~JAMES NORTHCOTE, R.A.~~

~~ENGLISH: 1746—1831~~

1761-1807

325—*THE SAVOYARD*

550.

Height, 20 inches; width, 24 inches

Half-length of a young boy, with long curling black hair covered by a large black felt hat. He wears an open lawn shirt and yellow-green vest and is about to play a flageolet.

From Blakelee Collection Sale 1915



J. G. BROWN, N.A.

AMERICAN: 1831—1913

326—*THE LITTLE VAGABOND*

410.

Height, 24 inches; width, 16 inches

A somewhat thoughtful little lad, shabbily attired and having a large old-green umbrella under his right arm, stands before a door contemplating the prospect for good weather.

Signed, COPYRIGHT, J. G. BROWN, N.A.

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OTTO PILTZ

GERMAN: 1846—

327—*THE BELFRY*

150.

Height, 24 inches; width, 17½ inches

Two little lads, with golden hair, have climbed to the belfry of an ancient church and one is tapping a bell and both listen to its wondrous tone. Beyond through a window opening a vista of the countryside is seen.

Signed, on wooden bar toward foot, O. PILTZ, 1859.

EMIL RAU

SAXONIAN: 1858—

328—*TYROLESE PEASANT SMOKING*

80.

Height, 22 inches; weight, 18 inches

Bust-length of a hearty young man, with blond curling moustache and hair; wearing a green felt hat, an ivory lawn vest and crimson coat. He is contentedly smoking his pipe.

Signed at upper right, E. RAU.

FRENCH SCHOOL

XVIII CENTURY

329—*PORTRAIT OF M^{lle}. SOUBISE*

90.

Height, 25 inches; width, 21 inches

Half-length of a charming young matron, wearing garlands of flowers over her gray hair and lace trimmed, rose-red dress.

JAN VAN MABUSE: né GOSSAERT-GOSSARD

FLEMISH: 1472—1541

330—*THE VIRGIN ENTHRONED*

(Panel)

275. *Height, 11¾ inches; width, 8¾ inches*

The Virgin, draped in a violet-rose mantle of ample folds that cling to her figure, is seated with her face held close to the Child's, as He stands on her lap. Her elaborate throne is Flemish Renaissance in character and rises from a white marble dais to the top of the picture, where a canopy is crowned with a medallion, enclosing the winged head of a cherub. Conspicuous features of the carved work are the two newel posts, surmounted by fleur-de-lys, and two pendants at the canopy. At back is an opening through which appear the details of a landscape that extends beyond the throne, showing, on each side, a house. That at left is backed by wooded hills and craggy mountains; at right, by water, follow the windings of a precipitous shore line.

From the notable Nicolas Riabouchinsky Collection, American Art Association, 1916.

FRENCH SCHOOL

XVIII CENTURY MANNER

331—*BROTHER AND SISTER WITH BIRD'S NEST*

(Pastel)

210. *Height, 36½ inches; width, 31½ inches*

A young girl wearing blue and yellow dress, lawn fichu and straw hat, is seated in close proximity to her brother attired in lavender-blue costume with ruff about neck; before a woodland. The children hold between them a nest in which are four fledglings.

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JAN VAN GOYEN

DUTCH: 1596—1666

332—MOUTH OF THE MEUSE

(Panel)

300.
Height, 13 inches; length, 22 $\frac{1}{4}$ inches

Painted almost in monotone, engaging in composition, and of remarkable quality within its monochromatic range. The broad river occupies the full span of the picture in the foreground, sweeping out to sea toward the right in the distance, about a long middleground shore consisting of a low point projecting from the left, where a windmill, a church and other buildings of the community rise above a mass of flourishing trees. Relieved against the umbrageous shoreline and its architectural accents are Dutch fishing vessels, with sails up, and fishermen in the foreground.

Signed on lobster-pot to right of centre, J. V. G., 1653.

From the collection of Miss Rogers, sister of the poet Samuel Rogers.

From the F. A. G. Hood Collection, American Art Association, 1915.

Commended by the German critic, Herr Waagen, in his consideration of England's national treasures of art.



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1809—1876

333—FOREST OF FONTAINEBLEAU

20. —

Height, $9\frac{1}{2}$ inches; length, $14\frac{1}{2}$ inches

At the Forest's edge at sunset. The woods at the right with their dense foliage obscure the sky. The rest of the scene is broken land and wild, covered with green and russet growths, with here and there a gray rock. The sky at the left is dark with clouds, while from the centre come brilliant sunset reflections, which accent lightly the trunks of the outer forest trees.

Signed at the lower left, DIAZ, 1874.

Note: This fine Diaz was originally purchased from the late Daniel Cottier.

From the collection of Ichabod T. Williams, American Art Association, 1915.

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VAN BOEKEL

DUTCH: 1673

334—*BIRDS IN FOLIAGE*

200.

Height, 26½ inches; length, 33½ inches

Various birds are seen, some in bright colors, before a dark background of a classical landscape with ruins. At the centre, in the foreground, a pheasant is perched upon the base of a broken column or pedestal, and a ruffled pigeon rests on the shoulder of an overturned urn above, while another pigeon is drinking on the right below, nearby a white chicken. On a withered branch of a tree on the left a tropical bird of flame-red plumage perches, looking down questioningly at the open-beaked pheasant.

From the Painting Collection, American Art Association, January 27, 1916.

PAULUS MOREELSE

DUTCH: 1571—1638

335—*BARTHOLOMEUS VAN SEGWAERT*

SHERIFF OF DORDRECHT, 1607

2000.

(Panel)

Height, 26½ inches; width, 20½ inches

Half-length figure of a middle-aged man in black and gray dress, and elaborate white lace collar; brown hair, mustache and chin tuft.

Note: The date of 1623 at the top of the portrait is probably the year of Van Segwaert's death.

Acquired from Messrs. Durand-Ruel.

From the Catholina Lambert Collection, American Art Association, February 21-24, 1916.

(Illustrated)



NO. 335—BARTHOLOMEUS VAN SEGWAERT, SHERIFF OF DORDRECHT,
1607

(By Paulus Moreelse)

*Kindly read the Conditions under which every item is offered and sold.
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E. P. THÉODORE ROUSSEAU

FRENCH: 1812—1867

336—STUDY OF SUNLIT WOODS

200.

Height, $5\frac{3}{4}$ inches; length, $7\frac{3}{4}$ inches

The artist has presented a moreau of delightful attraction; all the bigness of a large landscape contained within thumb-box dimensions. The spot chosen is the edge or entrance of an open wood of tall trees, near the centre of the composition and well back, the ground around them a fresh green field or irregular surface with varied herbage. A slant of bright light from a lowering sun back of the spectator at the left, strikes upon the foliage, which has begun to show autumn hues and penetrates the woods a little way, accenting the trunks of trees within. A figure is suggested in a road between two hummocks in the middleground.

Note: This fine Rousseau was originally acquired from the late Daniel Cottier. From the collection of Ichabod T. Williams, American Art Association, 1915.

*Signed at lower left
Théo. R.*



JEAN BAPTISTE HUET

FRENCH: 1745—1811

337—A *SHEPHERDESS IN ARCADIA*

Height, 21¾ inches; width, 18 inches

475. An elaborately clad maiden is seated toward left, before an arched fountain embowered with very beautiful trees and vines. A favorite goat is before her. A somewhat disconsolate lover leans over a low wall on which the maiden sits, receiving his courting while she carelessly toys with a garland of flowers.

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PAUL POTTER

338—MILKING SCENE

HOLLAND: 1625—1654

(Panel)

Height, 14 inches; length, 18 inches

1250.
A herd of cows is grouped in the foreground: on one a milkmaid leans an arm as she stands holding her pail. A man with a stick approaches from the right, while at her left a woman, wearing a white cap and red skirt, is seated on the ground beside a large brass bowl. Behind the figures extends a row of eight trees, whose traceried boughs and foliage form a screen, beyond which appears a gabled building with turret and spire. The entrance to its grounds seems to be on the left of the composition, through a gateway of brick piers, surmounted by lions. On the right, in the middle distance, a narrow, arched bridge leads to meadows, dotted with cattle, beyond which a village and church tower nestle amid trees.

From the notable Nicholas Riabouchinsky Collection, American Art Association, 1916.

*Signed at lower right
P.P.*



GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

339—*HOLY FAMILY*

(Arched Panel)

550. Height, $23\frac{1}{2}$ inches; width, 15 inches

The Holy Virgin enthroned, wearing red and yellow draperies, holding the Infant, to whom the elderly St. Joseph is speaking; to right an angel holds a rosary in his left hand, a flower in his right. Nearby the infant St. John is asleep.

From the Catholina Lambert Collection, American Art Association, 1916.

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SCHOOL OF PANNINI

ITALIAN: XVIII CENTURY

340—VENETIAN PALACES

(On Panel)

Height, 32 inches; length, 41½ inches

Elaborately columned and arcaded palaces rise at right, before a pleasant canal spanned by an arched and balustraded bridge at distant left on which gondolas flit and graceful swans swim. Groups of figures are seen in the porticos of the edifices.

PIETER VAN DER LEEUW

SCHOOL OF VAN DE VELDE

DUTCH: 1644—1704

(Panel)

341—MARINE

Height, 20½ inches; length, 24 inches

In a green rolling sea, chopped with short white crests, a number of seventeenth century ships are seen plowing along in various directions, their gay sails, flags and pennants bellying and flying in a stiff breeze. Coming on is a ship with a bold figurehead and a numerous company on board, while a smaller vessel of fore-and-aft rig is passing out under her stern; other ships are seen in the distance.

From the F. A. G. Hood Collection, American Art Association, 1915.

SIR JOSHUA REYNOLDS. P.R.A.

ENGLISH: 1723—1792

342—PORTRAIT OF THE ARTIST

Height, 29 inches; width, 24 inches

Portrait of himself as an elderly man with large spectacles; half figure to front; dark green coat with brown collar; white stock, gray curly wig. One of several versions of this well-known portrait.

(Illustrated)



NO. 342—PORTRAIT OF THE ARTIST
(By Sir Joshua Reynolds, P.R.A.)

*Kindly read the Conditions under which every item is offered and sold.
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XV CENTURY ITALIAN SCHOOL

343—*THE MARRIAGE OF ST. CATHERINE*

(Panel, arched top)

Height, 16½ inches; width, 11 inches

Small whole-length figure of the Virgin, in red, blue and green draperies, seated in the open, holding the Infant forward toward St. Catherine. Overhead two youthful angels are bearing wreaths.

From the Catholina Lambert Collection, American Art Association, 1916.



DOMENICO PULIGO

FLORENTINE: 1475—1527

344—*MADONNA, CHILD AND ST. JOHN*

2000.

Height, 32 inches; width, 25 inches

Youthful Madonna to right, directed to left, in pink, blue and yellow draperies with brown headdress, supporting the Infant, who is holding a blue and gold striped ball handed to Him by St. John, whose staff and red cloak are on the table.

Note: A large and fine specimen of this interesting pupil of del Sarto, who was also greatly influenced by Ghirlandajo.

From the Blakeslee Galleries Collection, American Art Association, 1915.

*Kindly read the Conditions under which every item is offered and sold.
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FRANCESCO GUARDI

VENETIAN: 1712—1793

345—*MASKED BALL IN VENICE*

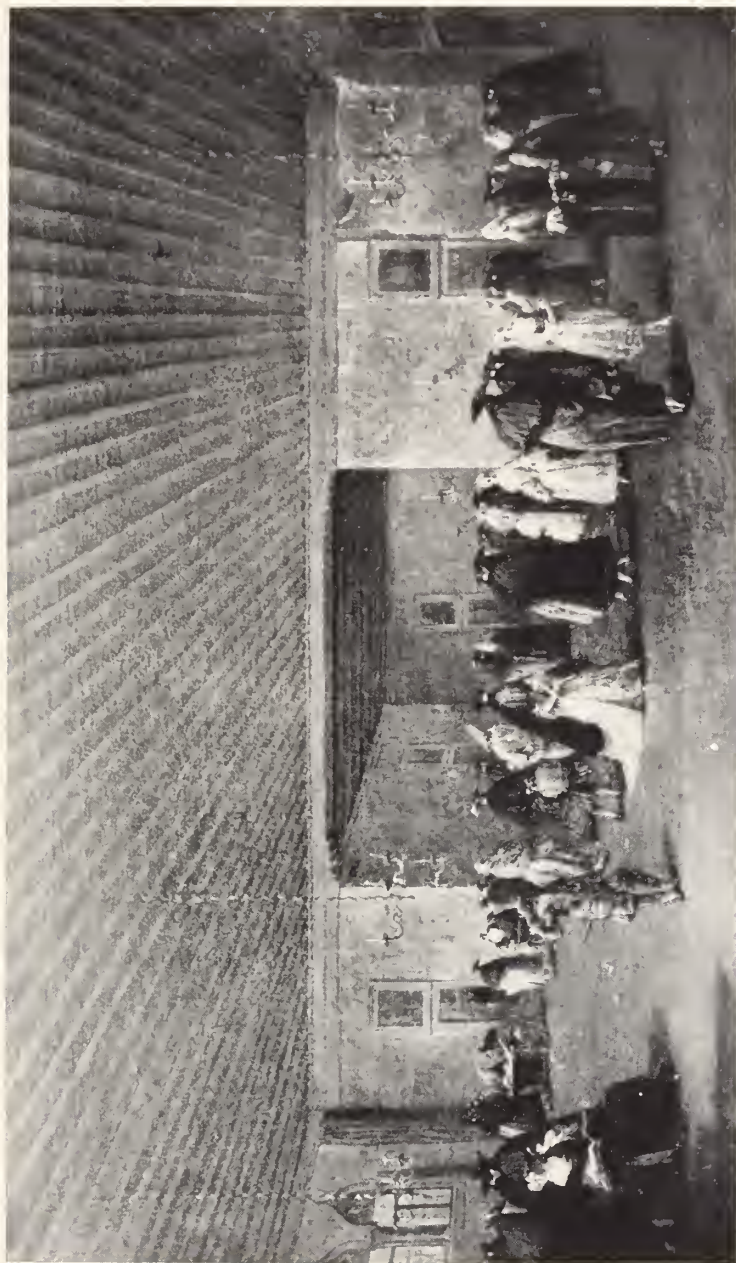
5000.

Height, 12 $\frac{1}{4}$ inches; length, 20 inches

The interior of the Venetian Ridotto in the eighteenth century. The room is of great size, the walls plainly painted in a grayish-green tone, and the rafters of the high ceiling exposed. In the vast spaces of this room a masked ball is in progress, the numerous figures being clothed either in fancy costumes or in dominoes: the sombre effect of the black capes relieved by the gaiety of the light-colored dresses beneath, and more especially by the vivid coloring of a harlequin's costume in the near foreground.

Note: Among Guardi's familiar scenes of outdoor Venice this interior, with its masterly treatment of the figures seen in artificial light, holds a place unique and entirely its own. (Illustrated in the Catalogue of the Stroganoff Collection.)

From Professor Volpi's Villa Pia, Florence, and acquired at the Davanzati Palace Collection, American Art Association, 1916.



No. 345—MASKED BALL IN VENICE
(By *Francesco Guardi*)

*Kindly read the Conditions under which every item is offered and sold.
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BERNARDO BELLOTTO

ITALIAN: 1724—1780

346—*THE DOGE'S PALACE, VENICE*

50. Height, $21\frac{1}{2}$ inches; length, 38 inches

The famous ancient Gothic arcaded Palace is seen amid other edifices, stretching from right to centre. The esplanade is animated with numerous personages, and the waters of the canal with many gondolas and other vessels. The church of Santa Maria del Salute is at left distance.

GILBERT STUART

AMERICAN: 1754—1828

347—*PORTRAIT OF JOHN WILLET HOOD*

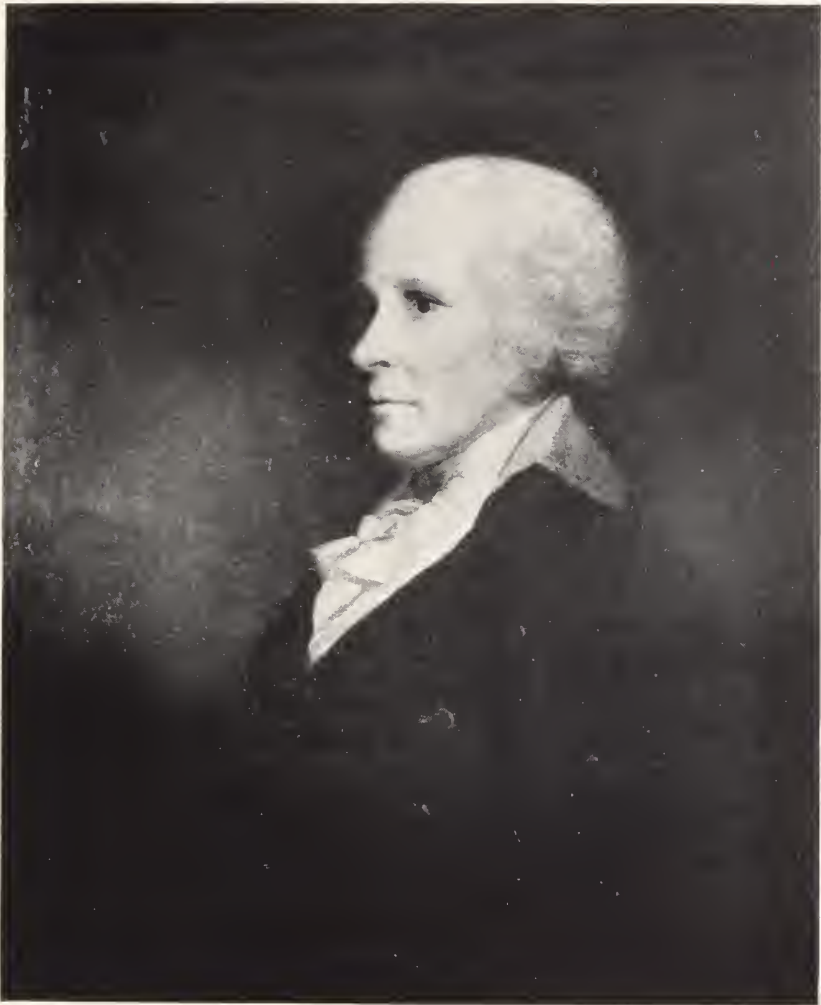
10 700. Height, 30 inches; width, $24\frac{1}{2}$ inches

The Admiral is portrayed in rich dark blue coat, with broad revers and buttons of dull gold, its scarlet lined collar turned outward and bent down upon the shoulder. He wears a white stock and gracefully arranged jabot and a small gray-white wig. He faces the left, nearly three-quarters to the front, with fixed, steady gaze straight ahead. His eyes are blue and his cheeks rosy, and the flesh tones throughout are in the crisp, fresh rendering characteristic of the painter. With the light concentrated on the head and dimming as it falls upon the figure, the subject is seen against a neutral background of olive tones shading into brown.

Note: John Willet Hood was Rear Admiral of the Red, Vice Admiral of the Coasts of Devonshire and Cornwall, Lord Warden of the Stannaries.

From the F. A. G. Hood Collection, American Art Association, 1915.

(Illustrated)



NO. 347--PORTRAIT OF JOHN WILLET WOOD
(*By Gilbert Stuart*)

*Kindly read the Conditions under which every item is offered and sold.
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Sir Joshua Reynolds, P.R.A.
~~RICHARD YEO, R.A.~~
ENGLISH: ~~1720-1770~~ 1723-1792

270. 348—~~PORTRAIT OF A MAN~~

Richard Yeo, R.A.
Height, 29½ inches; width, 24½ inches

Half-length figure of a middle-aged man seated at a table with drawing board and compass. He wears costume embroidered with gold, white neckerchief and cuffs and gray wig.

Note: Yeo was a medallist, painter and a sculptor. Foundation member of the Royal Academy. This portrait was engraved by A. N. Sanders, 1877, on a small scale. See Graves and Cronin's "Works of Sir Joshua Reynolds," 1899, Vol. III.

From the Catholina Lambert Collection, American Art Association, 1916.



No. 348—PORTRAIT OF ~~A MAN~~
(~~By~~ Richard Yeo, R.A.)

*Kindly read the Conditions under which every item is offered and sold.
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CONSTANT TROYON

FRENCH: 1813—1865

349—COWS IN PASTURE

Height, 36½ inches; width, 29 inches

750. — Eventide approaches and level meadows of the Netherlands are already in the dusk of shadows thrown across the grass by the tall trees of a green and brown wood, which enters the picture in the right foreground, receding in the distance toward the left. In front of the woods a slant of late sunlight strikes across the field, brightening the succulent green flower-dotted grass and throwing into strong relief two sleek, well-nourished cows with long coats. One stands athwart, headed left, a red cow spotted white, with opulent distended udder brought to view. The other cow is lying down—a white one, spotted black and brown, with head turned to inspect the observer. In the shadows of the middle distance at the left a woman is milking another of the herd, a man bending over her looking on.

Signed at the lower left, C. TROYON.

Note: This fine Troyon was originally acquired from the late Daniel Cottier.

From the collection of Ichabod T. Williams, American Art Association, 1915.



No. 349—COWS IN PASTURE
(By Constant Troyon)

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GABRIEL METSU

DUTCH: 1630—1667

350—*THE TOAST*

2200.

Height, 37 inches; width, 24½ inches

An interior with seven figures, three men, three women and a boy; the hostess standing, with back to the spectator, wearing white satin dress and pink jacket edged with white fur. The others are seated at a table and are toasting the health of the lady; a page is bringing in refreshments. A guitar is on a sofa at left.

Originally purchased from Sedelmeyer, Paris.

*From the Catholina Lambert Collection, American Art Association,
1916.*



NO. 350—THE TOAST
(*By Gabriel Metsu*)

*Kindly read the Conditions under which every item is offered and sold.
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JAN VAN HUYSUM

DUTCH: 1682—1749

351—*FLOWERS*

900. Height, 71 inches; width, 46 inches

Large sculptured vase with a massed arrangement of various brilliantly colored flowers which occupy nearly the whole canvas.

*From the Catholina Lambert Collection, American Art Association,
1916.*



No. 351—FLOWERS
(By Jan Van Huysum)

*Kindly read the Conditions under which every item is offered and sold.
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GEORGES MICHEL

FRENCH: 1763—1843

352—A SEAPORT

210. *Height, 20½ inches; length, 26½ inches*

A Beach, with figures in the left foreground. From right to left extend the waters of an estuary and beyond is the wide expanse of the ocean. On the right are seen the high walls of a port and the square towers of a castle, while a fleet of sailing vessels rides at anchor nearby. The sky is of fine, clear blue with masses of vaporous white clouds.

*From the Catholina Lambert Collection, American Art Association,
1916.*



No. 352—A SEAPORT
(By *Georges Michel*)

*Kindly read the Conditions under which every item is offered and sold.
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PATRICK NASMYTH

SCOTCH: 1787—1831

353—VIEW FROM HAMPSTEAD OVER THE

WEALD OF HARROW

700.
Height, 18 inches; length, 24 inches

In the foreground a rough field road, entering from the right, passes between a green mound which forms a nearby horizon behind it on the right, and a pool on the left that is bordered by bushes, beyond which the road loses itself in the wild lands of hill and valley. At the foot of the mound is a blasted tree, surrounded by groups of green and brown brush, while green and brown bushes border the pond, a patch of whose surface is silvered by reflections from white clouds floating in banks of gray in a light blue sky. Near the pond two country folk are conversing, and in the distance are further personages.

Note: Exhibited at the British Institute, 1829, No. 453.

From the F. A. G. Hood Collection, American Art Association, 1915.



THOMAS SIDNEY COOPER, R.A.

ENGLISH: 1803—1902

354—*CATTLE AT NOONDAY REST*

900.

Height, 30 inches; length, 42 inches

Two brown cows recline, amid long-haired sheep, on a mound overlooking a low-lying river. A magnificent black cow stands beyond, silhouetted to left, against the white clouded blue sky. Other sheep and a cow at distant right; low hills appear across the sluggish river to left.

Signed, T. SIDNEY COOPER, R.A., 1871.

*Kindly read the Conditions under which every item is offered and sold.
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CATHERINE READ

ENGLISH: Died in 1786

355—CHILD AND PARROT

550.

Height, 33 inches; width, 27½ inches

Nearly whole-length figure of a young girl in yellow-patterned dress, long brown sash and pink and white lace bonnet, walking in a landscape; a parrot perched on the back of her left hand.

Originally purchased from Messrs. T. Wallis & Son, London.

*From the Catholina Lambert Collection, American Art Association,
1916.*



No. 355—CHILD AND PARROT
(*By Catherine Read*)

*Kindly read the Conditions under which every item is offered and sold.
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NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

356—DUC DE PENTHIÈVRE

957. Height, 35½ inches; width, 29 inches

Half-length, about forty years of age, standing, directed to right, head turned and looking at spectator, wearing deep red patterned robes, white lace jabot, long flowing curly wig and white lace cuffs. Right hand extended with ring on last finger; red curtain at right.

Note: Louis Joseph, Duc de Penthièvre and afterwards Duc de Vendôme, born in 1654, entered the French army and distinguished himself in many battles, died at Tinaroz, Valencia, June 15th, 1712.

*From the Blakeslee Galleries Collection, American Art Association.
1915.*



NO. 356—DUC DE PENTHIÈVRE
(By Nicolas de Largillière)

*Kindly read the Conditions under which every item is offered and sold.
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SCHOOL OF PANNINI

ITALIAN: XVIII Century

357—AN ELABORATE RUINED PALACE

200.

Height, 17 $\frac{1}{4}$ inches; length, 54 $\frac{1}{4}$ inches

The remains of an Ionic capitated and columned arcade are at right before a series of arched gateways o'ergrown with vines: further varied arches and an obelisk are at left bordering the edge of a lake. Many personages in conversation or promenading are before the arcade.

PAOLO ANTONIO BARBIERI

ITALIAN: 1603—1649

358—FRUIT AND FLOWERS

90.

Height, 25 $\frac{1}{4}$ inches; length, 35 $\frac{1}{4}$ inches

A crimson-pink covered table is occupied by two huge melons, a plate of figs and plums, a vase of jonquils and carnations, a dish of cherries and scattered fruit.

(Companion to following)

PAOLO ANTONIO BARBIERI

ITALIAN: 1603—1649

359—FRUIT

0. —

Height, 25 $\frac{1}{4}$ inches; length, 35 $\frac{1}{4}$ inches

On a deep green covered table are spread apples, a large pear and a pomegranate before a wicker basket of mixed fruit and a dish of fine peaches.

(Companion to preceding)



GIOVANNI BATTISTA TIEPOLO

ITALIAN: 1696—1770

360—ASCENSION OF ST. MARGARET

50. — Height, $41\frac{1}{2}$ inches; length, $49\frac{1}{2}$ inches

Whole-length figure of St. Margaret surrounded by youthful angels, one of whom holds a crozier. To the left a table with a book and carved ivory figure of Christ crucified; to right a flower urn.

Note: Purchased directly from the Bishop of York, England.

From the Catholina Lambert Collection, American Art Association, 1916.

*Kindly read the Conditions under which every item is offered and sold.
They are printed in the forepart of the Catalogue.*

JUAN CARREÑO DE MIRANDA

SPANISH: 1614—1685

361—*PORTRAIT OF A SPANISH PRINCESS*

3600. *Height, 47 inches; width, 33½ inches*

Whole-length portrait of a young child, standing, in light blue dress embroidered with flowers in gold, centre of corsage and sleeves with pearl ornaments, pearl rope over shoulders; brown hair dressed flat over forehead and ears; pillar to left, red curtain to right.

From the collection of the late Stanford White, American Art Association, 1911.

From the collection of Catholina Lambert, American Art Association, 1916.



NO. 361—PORTRAIT OF A SPANISH PRINCESS
(By *Juan Carreño de Miranda*)

*Kindly read the Conditions under which every item is offered and sold.
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GIOVANNI PAOLO PANNINI

ITALIAN: Circa 1695—1764

362—ITALIAN RUINS

550.

Height, 39 inches; length, 49 inches

View of the seacoast in Italy, with figures, and numerous boats moored to a quay; to right is an ancient high gateway partly in ruins: in the centre a circular temple, and in the distance a triple triumphal arch.

From the collection of Lord Young, February 29, 1908; catalogue No. 59.

From the Catholina Lambert Collection, American Art Association, 1916.



No. 362—ITALIAN RUINS
(By Giovanni Paolo Pannini)

*Kindly read the Conditions under which every item is offered and sold.
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ALLART VAN EVERDINGEN

DUTCH: 1612—1675

363—SNOW IN THE MOUNTAINS

400.

Height, 49 inches; length, 68 inches

Winter is come in the Northland but sleighs are not out, nor is water frozen. Snow whitens the tall mountains which on the right loom high in the background, their peaks and slopes lessening and receding toward the left, and snow is sifted in a powderlike coating over tall evergreens and on the windward side of trees which have long since shed their leaves. Large buildings are perched high on the slopes. In the foreground is a humble home and inn, hollowed out in the face of a sheer cliff and fronted with a wooden leanto. Here are seen several peasant maids and children, a man playing a bag-pipe and another man on horseback drinking. A caleche and two persons walking are proceeding up a road, and at the side of the inn cattle and sheep are drinking at a pool of a mountain stream.

From the McGuire Collection, Howard County, Maryland.

*From the Nicholas M. Matthews Collection, American Art Association,
1914.*



No. 363—SNOW IN THE MOUNTAINS
(By *Allart Van Everdingen*)

*Kindly read the Conditions under which every item is offered and sold.
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SCHOOL OF TITIAN
VENETIAN: XVI Century

375. 364—*THE HOLY FAMILY*

Height, 30 inches; length, 37 inches

The Holy Mother is seated at the right: wearing rich crimson blue and yellow robes adoring the Infant Saviour, who is asleep on her lap. She is seated before a mountainous and wooded landscape and St. Joseph is seen at left pouring over a tome which he holds on his knees.

Note: This richly colored painting is enclosed within a contemporary frame elaborately enriched with scrollings, masks and fanciful motives.

AELBERT CUYP

DUTCH: 1620—1691

2000. 365—*CHRIST ON THE ROAD TO EMMAUS*

Height, 43½ inches; length, 59 inches

Our Lord, in conversation with two disciples, is seen under a clump of trees sheltering a building at right. About centre on a road winding from high hills around a lake at left, is a herd of kine followed by a peasant woman mounted on a white horse, two rustics and a hound. The scene is bathed in golden sunlight.

From the Sedlmeyer Collection, Paris.

(Illustrated)



No. 365—CHRIST ON THE ROAD TO EMMAUS
(*By Adbert Cuypp*)

*Kindly read the Conditions under which every item is offered and sold.
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KARL-PIERRE DAUBIGNY

FRENCH: 1846—1886

366—VIEW OF VILLERVILLE

1250.

Height, 33 inches; length, 57 inches

A sluggish stream flows across the foreground, before a low shore at middle distance, on which a windmill is prominent about centre; wooded cottages and further windmills are at left and right. The river is animated by several large fishing vessels. The moody evening atmosphere is finely depicted.

Signed at lower left, DAUBIGNY, 1872.

*From the Charles T. Yerkes Collection, American Art Association,
1910.*



No. 366—VIEW OF VILLERVILLE
(By *Karl-Pierre Daubigny*)

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ANTOINE PESNE

FRENCH: *Circa 1684—1757*

367—*PORTRAIT OF A LADY*

750. *Height, 58½ inches; width, 45 inches*

Nearly whole-length portrait of a lady, standing in the open and wearing a blue and white embroidered dress with short sleeves trimmed with lace, a lace collar, powdered hair with white and blue lace cap, large earrings and three-row pearl bracelet. She is holding a black and white toy dog with red neck-ribbon under her right arm.

*From the Catholina Lambert Collection, American Art Association,
1916.*



NO. 367—PORTRAIT OF A LADY
(By Antoine Pesne)

*Kindly read the Conditions under which every item is offered and sold.
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SIR WILLIAM BEECHEY, R.A.

ENGLISH: 1753—1839

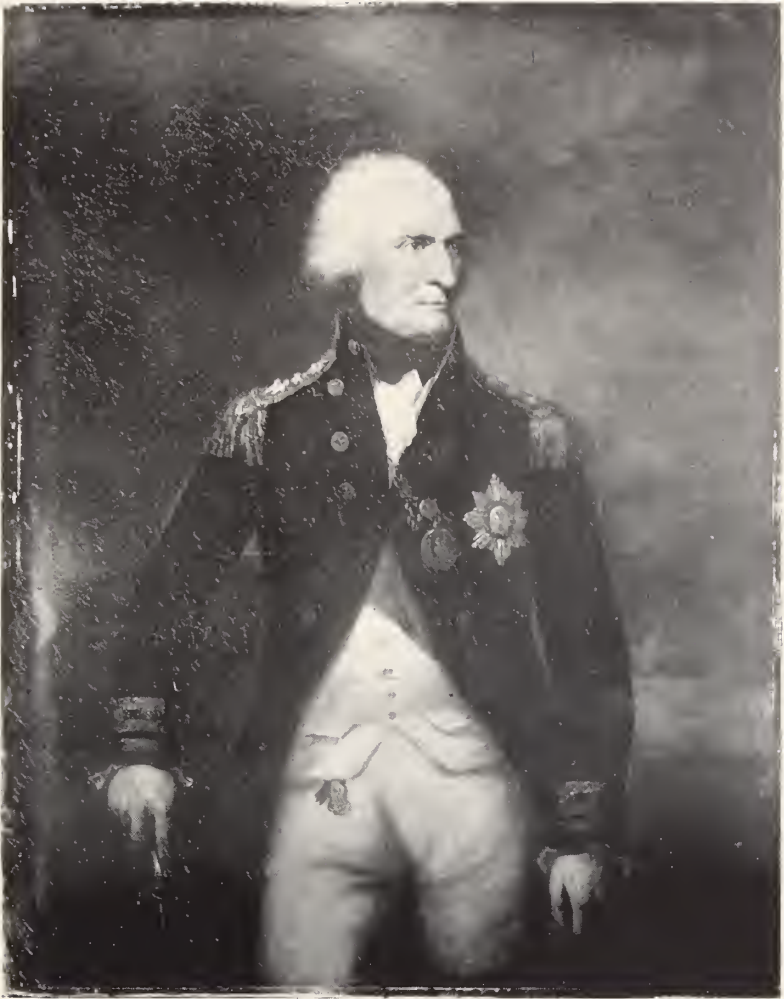
368—ADMIRAL BRIDPORT, K.B.

800.

Height, 50 inches; width, 40 inches

Three-quarter length, standing to front looking toward right, wearing naval uniform, blue coat with star of order of Bath, gold chain with pendant, white waistcoat and breeches and gray hair: a sword in his right hand.

*From the Blakeslee Galleries Collection, American Art Association,
1915.*



NO. 368—ADMIRAL BRIDPORT, K.B.
(By Sir William Beechey, R.A.)

*Kindly read the Conditions under which every item is offered and sold.
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BRONZINO: *né* ALLORI (CRISTOFANO)

FLORENTINE: 1577—1621

369—*FOOTBALL IN FLORENCE*

1800.

Height, 45½ inches; width, 33½ inches

View of the Piazza Santa Croce with a game of football, or “Giuoco del Calcio,” in progress. The players, some fifty in number, occupy the centre of the Piazza. They are divided into three groups of about ten, with the others disposed in a circle around, and are all dressed in tight-fitting jerkins, kneebreeches and plumed caps. Around them in close ranks sit the spectators, at the back, against the walls of Santa Maria del Novella in a grandstand, while on the right-hand side, ladies crowd all the windows of the palace facing on the Piazza. In the foreground, on the right, are cavaliers in exaggeratedly decorative suits of classic armor, in their centre are three figures of jesters, while on the left are seen the halberds of the guards who keep the spectators in order.

*From the Davanzati Palace Collection, American Art Association,
1916.*



No. 369—FOOTBALL IN FLORENCE
(By Bronzino; né Allori (Cristofano))

*Kindly read the Conditions under which every item is offered and sold.
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GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1764

370—EXTERIOR OF A PALACE

475. Height, 47 inches; width, 36 inches

An elaborate palace, with high massive columns and colonnades, shelters numerous figures wearing semi-classical costumes.

*From the Blakeslee Galleries Collection, American Art Association,
1916.*

(Companion to following)



NO. 370—EXTERIOR OF A PALACE
(*By Giovanni Paolo Pannini*)

*Kindly read the Conditions under which every item is offered and sold.
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GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1764

371—INTERIOR OF A PALACE

475. Height, 47 inches; width, 36 inches

Evening scene with chief entrance to a palace; exhibiting many figures in semi-classical costumes, two page boys hold torches at foot of a flight of steps and two men with musical instruments in a gallery, probably announce the opening of a ball or reception.

*From the Blakeslee Galleries Collection, American Art Association.
1916.*

(Companion to preceding)



No. 371—INTERIOR OF A PALACE
(By Giovanni Paolo Pannini)

*Kindly read the Conditions under which every item is offered and sold.
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The following six Wall Panels by W. Piera, Dutch Painter of the eighteenth century are signed toward lower right and dated 1781. Piera was noted for his Paysages, which are of extremely decorative quality and in excellent condition. These together with the two following overdoors, a Flower Subject and an exceptionally fine Weenix, are installed, for exhibition, as originally placed in the Lane apartment within the panels of a paneled room finished in green laqué. Each painting is marked with an asterisk for identification. The Paneled Room will be sold the afternoon following this evening's sale, Saturday, November 22, at about four p. m.

W. PIERA

DUTCH: *Circa, 1781*

372—*DECORATED WALL PANELS (Six)*

300. *(A) TRAVELERS RESTING. At left foreground is a group of mounted and unmounted travelers under a huge tree. Toward right is an old château and a stream, spanned by an arched bridge. Signed.

Height, 9 feet 9 inches; width, 6 feet 8 inches

(Illustrated)

300. *(B) CATTLE RETURNING HOME. In the foreground is a group of oxen and sheep with a peasant following. At left is a ruined cenotaph embowered with trees. At right is a romantic landscape. Signed.

Height, 9 feet 9 inches; width, 6 feet 8 inches

300. *(C) CATTLE GOING TO PASTURAGE. A group of oxen and sheep is seen debouching from a ruined edifice at right and traveling across the centre to left, led by a peasant. Beyond is a romantic lake, crested by rocks. Signed.

Height, 9 feet 9 inches; width, 6 feet 8 inches



NO. 372—DECORATED WALL PANEL: *(A) TRAVELERS RESTING
(By W. Piera)

Kindly read the Conditions under which every item is offered and sold.
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300. *(D) SHEEP RESTING. In the foreground, flanked by two large groups of trees, a herd of sheep and their shepherd are resting during the midday heat under the shelter of the trees. At right is a peasant group before a ruined Ionic temple. Signed.

Height, 9 feet 9 inches; width, 6 feet 10 inches

(Illustrated)

300. *(E) THE MARKET WAGON. An old country cart, drawn by two bullocks, is seen traversing a rough road about centre. At right is a large statue of Venus, sheltered by trees; at left are larger trees giving a vista of a distant landscape. Signed.

Height, 9 feet 9 inches; width, 5 feet 10 inches

300. *(F) PEASANTS GOING TO THE FAIR. About centre, crossing a rough road, is a peasant cart, drawn by two horses, driven by a blue-coated man, carrying his wife to the fair. At extreme left are two men engaged in conversation, seated under large trees. Distant view of wooded hills. Signed.

Height, 9 feet 9 inches; width, 5 feet 10 inches

(Companions to following)

FRENCH SCHOOL

LOUIS XVI PERIOD

80.—373—DECORATED OVER-DOORS (Two)

Height, 38 inches; width, 33½ inches

Draped vases of flowers, enriched with gadroons and rosette motives, standing within arches. Painted *en camaïeu* in blue, on ivory grounds.

(Companions to preceding and following)



No. 372—DECORATED WALL PANEL: *(D) SHEEP RESTING
(By *W. Piera*)

*Kindly read the Conditions under which every item is offered and sold.
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DUTCH SCHOOL

XVIII CENTURY

374—**A SCULPTURED VASE OF FLOWERS*

(Room Panel)

Height, 9 feet 9 inches; width, 3 feet 8½ inches

A large terra-cotta vase, enriched with bas-relief, "The Flight to Egypt," stands on a small pedestal in gray, having a central panel depicting the "Annunciation." The vase is before a dense woodland and occupied by a large bouquet of very varied flowers.

(Companion to preceding and following)

JAN BAPTIST WEENIX

DUTCH: 1621—1660

375—**STILL LIFE AND LANDSCAPE*

Height, 58 inches; width, 51 inches

In the foreground a low stone parapet crosses the canvas, surmounted at the left by a huge sculptured column. On the ledges of this, white and red grapes in large bunches are grouped with peaches and purple and golden plums, an oak branch with green and partly dried leaves crossing over the group. At the end of the branch a white-breasted red squirrel on the parapet is attacking it for acorns. On the ground or terrace below is a profusion of cut flowers and leaves, a butterfly fluttering over them, which has caught the attention of a small curly-haired white dog standing near; and at one side is a ripe melon from which a wedge has been cut. Beyond the parapet is a basin or canal in a noble garden, surrounded by classical buildings amongst which tall Italian cypress trees are seen. A painting big and comprehensive, with a wealth of color, rich but subdued, a brilliant display of technic, enriched with imaginative and romantic elements.

Signed at the right, midway, J. WEENIX, 1701.

(Companion to preceding)

From the Gilmore Collection, Baltimore. Purchased by Mr. Gilmore in 1823 from Chevalier Apostool of Amsterdam, who was then Director of the Amsterdam Museum.

From the Nicholas M. Matthews Collection, American Art Association, 1914.



No. 375—*STILL LIFE AND LANDSCAPE
(By Jan Baptist Weenix)

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VIEW OF THE DRAWING ROOM IN MR. LANE'S RESIDENCE

FOURTH AND LAST SESSION

SATURDAY AFTERNOON, NOVEMBER 22, 1924

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 376 to 551 inclusive

FRENCH AND ENGLISH SILVER, FINE SHEFFIELD PLATE

376—PARCEL-GILDED SILVER FRAME

Italian Renaissance

45. Molded oblong frame, flanked by figures of Mars and Venus supporting above centre two wreaths, the figures in turn supported by cupids, one bearing an owl, the other a dove; strap-scrrolled apron centred with a festooned mask.

Height, 7¼ inches; width, 7 inches.

377—TWO SILVER PLATED FRAMES

Italian, XVIII Century

25. Molded oblong; with varied leaf corners and shaped ribboned medallion pediment.

Heights, 12 inches and 10¾ inches; widths, 7 and 6¾ inches.

378—FRENCH SILVER COUPE

Directoire Period

10. Deep bell-shaped coupe, molded on underside and flaring rim, engraved. On gadrooned molded round foot. Marks: Poinçons with Head and Diamond, occupied by Star above initials, T. D.

Height, 4½ inches.

(Companion to following)

Out

379—FRENCH SILVER COUPE

Directoire Period

— Deep bell-shaped coupe, molded on underside of flaring rim, engraved. On gadrooned molded round foot. Marks: Poinçons with Head and Diamond occupied by Star above initials, T. D.

Height, 4½ inches.

(Companion to preceding and following)

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380—FRENCH SILVER COUPE

Directoire Period

15. Similar to preceding. Not engraved and no marks.

Height, $5\frac{1}{4}$ inches.

(Companion to preceding and following)

381—FRENCH SILVER COUPE

Directoire Period

— Similar to preceding. Not engraved and no marks.

Height, $5\frac{1}{4}$ inches.

(Companion to preceding and following)

382—TWO FRENCH SILVER COUPES

Directoire Period

35. Similar to preceding.

Height, $4\frac{7}{8}$ inches.

383—SCOTCH SILVER BONBON DISH

Edinburgh, circa 1756

42.5 Broad inverted pear-shaped body, with scalloped turn-over rim. Enriched in repoussé with ribboned festoons of flowers and engraved crest having motto. On molded round base. Marks: Castle, for Edinburgh, in conjunction with H. G., the assay master's mark, date 1756; Maker's mark, K & D, Ker & Dempster.

Diameter, $5\frac{5}{8}$ inches.

384—GEORGIAN SILVER BOWL

London, 1794

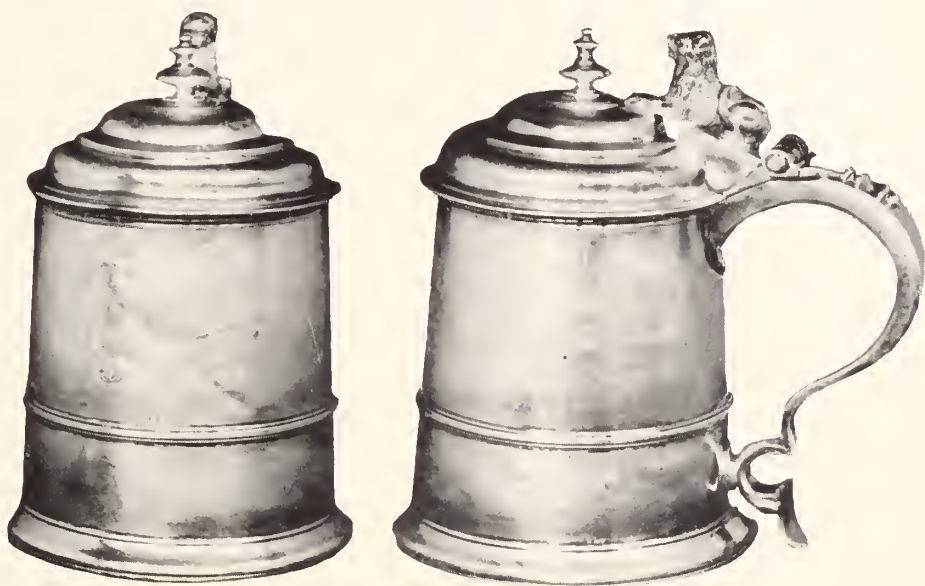
90. Low circular bowl, enriched with lobed leafage and small leaf flange at foot; rolled-over rim adorned with honeysuckle motives alternating with husks. On molded foot having similar adornment to rim. Marks: Leopard's Head; Lion Passant; Georgian Head and S, London 1794; Maker's mark, W.

Height, $5\frac{1}{2}$ inches; diameter, $7\frac{1}{4}$ inches.

385—REPOUSSÉ SHEFFIELD PLATE HOT MILK PITCHER

20. Globular body, with straight mouth and loose cover having loop handle; wicker side handle. Enriched with scrolled panels of pastoral figures, basket of flowers, birds, and floral scrollings.

Height, $5\frac{1}{2}$ inches.



386

386—RARE QUEEN ANNE SILVER TANKARD

London, 1708

210. Expanding round body; molded at lip and towards foot; finely molded, domed and hinged cover having a balustered terminal and a sealed lion in full relief as thumb-piece. Well-fashioned tapering strap-loop handle terminating in a shield at base and having a flat balustered pendant under hinge. The front engraved with beautiful leaf-scrrolled coat of arms blazoned with three leonic heads, V-bar and hand; mantled with a helm and chimeric lion. Marks: Britannia for the purer metal used at that period; erased Leopard's Head; Gothic M, London 1708; Maker's mark, S. T. B. E.

Height, 8 inches.

(Illustrated)

387—IRISH SILVER BONBON DISH

Dublin, 1769

110. Bowl-shaped; with flanged scalloped rim enriched with shell motives and sprays of flowers. The body with rocaille cartouche bearing a crest of a demi-figure flanked by birds amidst leaves. Supported on tripod legs having leonic heads and claw feet. Marks: Hibernia, Crowned Harp and W, Dublin 1769.

Diameter, 6 inches.

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388—GEORGIAN SILVER TRUSSING CUP

London, 1806

80.

Barrel-shaped, divided in the centre and forming two cups, each having two reeded bandings and engraved crests, a coronet surmounted by a claw; interior gilded. Marks: Leopard's Head; Lion Passant; Georgian Head; K, London 1806; Maker's mark, J. E. in script.

Total height, 6 inches.

389—IRISH SILVER SAUCE-BOAT

George Hill, circa 1760

55.

Low helmet-shape, supported on tripod Spanish scroll-feet, surmounted by shell motives; beautiful leaf-scrrolled S loop handle. Marks: Hibernia, Crowned Harp, Dublin; Maker's mark, G. H., George Hill. (Needs slight restoration.)

Length, 7½ inches.

390—FOUR GEORGIAN SHEFFIELD PLATE COASTERS XVIII Century

60.

Low circular drum-body; beautifully enriched with ribboned and husk-festooned medallions, vases, and heads of Roman sages interrupted by pierced flutings. Gadrooned rim and foot. The interior base of mahogany.

Diameter, 5½ inches.

391—FRENCH SILVER COFFEE-POT

Paris, 1764

100.

Pear-shape, with broad throat and covered spout, rosetted and socketed balustered walnut handle. On tripod claw feet having interesting medallions at inception. Hinged cover adorned with gadroons, floral terminal, and leaf thumb-piece. Marks: Coroneted Z, Paris 1764; Maker's mark, a coroneted fleur-de-lys flanked by I. B., probably Jean de Boy and other mark indistinct.

Height, 8 inches; length, 9½ inches.

Fourth and Last Session

392—TWO ENGLISH SHEFFIELD PLATE FRUIT COMPOTIERS

80

Double circular body, pierced with flutings; flanged rim finely adorned in silver with intricate scrollings of flowers. On pierced and molded foot having gadrooned shell motives at base.

Diameter, 9½ inches.

393—FRENCH SILVER COFFEE-POT

Paris, 1775

105

Pear-shape, with broad molded throat; interesting valanced spout with small hinged cover; socketed balustered ebony side handle; hinged dome cover with gadrooned edge and reeded and revolving pivoted central rosette with fruit terminal. Supported on Spanish feet with shell motive at inception. Marks: Coroneted M, Paris, 1775; Coroneted Maltese Cross; Coroneted and Stelated P. B., Maker's mark.

Height, 9¾ inches; length, 9½ inches.

394—SILVER PATEN WITH CENTRAL STANDING FIGURINE

25

Spanish, XVIII Century

Circular pattern, with molded and flanged border; having a central boss on which stands a group "The Coroneted and Haloed Virgin carrying The Holy Saviour on her Left Arm." Engraved under foot, "Bassnad Na Sa. De Pinos, Feta Essent, Prior Franco Soley, D. St. Gra Enlo Any 1760."

Diameter, 8¾ inches; height, 5 inches.

395—FRENCH GILDED SILVER CHALICE CUP

100

Gregoyre Massé, circa 1708

Bell-shaped coupe, the lower portion enriched with oval medallions bearing symbols of the Passion; surmounted by a laurel wreath having three groups of two cherubim heads in full relief at interruptions below a series of leaf motives alternating with flutings. Tapering shaft with further leaf and fluted motives and three heads in relief. On flaring circular molded base adorned with further leaf and flute motives, a cardinal's coat of arms and groups of larger cherubim heads similar to those on the coupe. Inscribed, "Souvenir d'amitie de la part du Comte Tasienski à Gaelano Paraccini." Marks: Coroneted Paris, date letter indistinct; Maker's mark, G. M., Gregoyre Massé, circa 1708.

Height, 10½ inches.

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396

396—GEORGIAN SILVER HOT WATER PITCHER *London, 1770*

160. Graceful pear-shape, flaring at mouth. Enriched with valanced spiraled gadroons toward foot and at molded mouth and pearl motived spout. On round molded base having further gadroons; hinged domed cover with spiraled pineapple terminal; S-shaped loop handle covered in black leather. Marks: Leopard's head; Lion Passant and P, London, 1770; Maker's mark D. W. in script, probably David Willaume.

Height, 11½ inches.

(Illustrated)

397—FRENCH SILVER COFFEE-POT *Perpignan, XVIII Century*

420. Pear-shaped body, enriched with two beautiful broad vertical gadroons at four quarters. Very unusual curved spout and cover. Engraved with monogram, C. G., and having socketed and balustered ebony side handle; hinged dome cover conforming in decoration to body and having a rosetted button terminal. On very finely fashioned tripod curved feet. Marks: coroneted Q, the Perpignan mint mark.

Height, 12 inches.

(Illustrated)



398

398—TWO BEAUTIFUL GEORGIAN SHEFFIELD PLATE CANDLESTICKS

Adam Period

180. Baluster shaft, enriched with rams' heads, holding drapery festoons, and tapering to feet of rams. Leaf and fluted candle-socket having pearl molded bobèche. On hollow square foot, enriched with further beadings and festoons and each panel with cartouche and double headed eagles.

Height, 12¼ inches.

(Illustrated)

399—FRENCH SILVER COFFEE-POT

Early XVIII Century

180. Graceful pear-shape, vertically gadrooned at six points; leaf-covered spout displaying a mask above flutings; rosetted and octagonal balustered socket and ebony side handle. Supported on very interesting scrolled tripod feet having rocaille medallions at inception; double-domed cover with hinged leaf thumb-piece and gadroonings following those of the body; floral terminal.

Height, 10¼ inches; length, 9¼ inches.

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400—VERY BEAUTIFULLY CHASED SILVER COVERED COUPE

London, 1783

450. Deep coupe, with slightly incurved sides and delicate moldings at crown, centre and base. Very finely chased with scrolled coat of arms having eagle and dolphin supporters flanked by cupids and surrounded by cornucopia and rayed bouquet of flowers. Leaves somewhat similarly enriched with different disposition of cupids. Two leaf-scrrolled side handles supported on molded round base chased with sprays of fruit; finely domed loose cover having leaf enriched vase terminal and festoons of very varied fruit. Marks: leopard's head; Lion Passant; G, London mark for 1783; Maker's marks B. T. G. C.

Height, 11½ inches.



401—IMPORTANT WILLIAM THE THIRD REPOUSSÉ SILVER PUNCH BOWL
Francis Garthorne, 1699

520.

Broad bowl with molded lip; enriched with valance having a punched crown and flutings below, terminating in small leaf motives; sides with panels of further punched work and lions' heads holding ring handles; molded foot adorned with spiraled gadroonings. Engraved under foot P. T. E. Marks: Britannia: erased Leopard's Head; Gothic C., London 1699; Maker's mark G. A. conjoined, Francis Garthorne.

Height, $6\frac{1}{8}$ inches; diameter, $10\frac{7}{8}$ inches.

Note: Fine Punch Bowls by Garthorne are extremely rare.

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402

402—DAINTY GEORGIAN SILVER CRUET

London, 1781

325. Oval boat-shape, finished with pearl-molded rim which continues into fine loop strap handles at sides; the body beautifully pierced with wave motives and at end with scrolled and medallioned vases. On open scrolled feet centred with honeysuckle devices. The body supports seven pearl-motived annular rings set on open balusters and holding the original cut glass bottles which are mounted in silver. Marks: Lion Passant; Leopard's Head and letter E. London 1781; Maker's mark R. H., Robert Hennell.

Length, 15 inches.

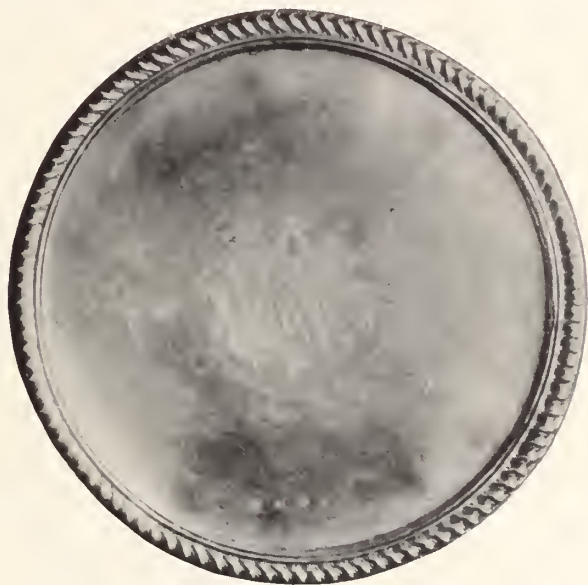
(Illustrated)

403—GEORGIAN SILVER HOT WATER KETTLE

J. Barbe, 1741

550. Globular kettle with domed cover, having rocaille rosetted walnut button terminal; scrolled bail swinging handle with wicker at centre. Body enriched with scrolled and floral valance and elaborate spout terminating in a rooster's head. Pierced stand with valance of reeded cupidon heads and scrollings. Supported on scrolled feet terminating in shell motives. Marks: Leopard's Head; Lion Passant; E. London 1741; Maker's mark, J. B. crowned, J. Barbe.

Height, 12 $\frac{7}{8}$ inches.



404

404—RARE WILLIAM AND MARY SILVER TRAY *P. Pemberton, 1694*

450. Circular, with intricate spirally gadroon-molded edge; the centre engraved with an elaborate acanthus-leaf scrolled coat of arms blazoned with diamond lattice and mantled by a helm and two arms holding up a fur cap. Engraved under foot with original owner's initials, H. S. Marks: Leopard's Head, Lion Passant and Q, London 1694; Maker's mark, PP, P. Pemberton.

Diameter, 12½ inches.

(Illustrated)

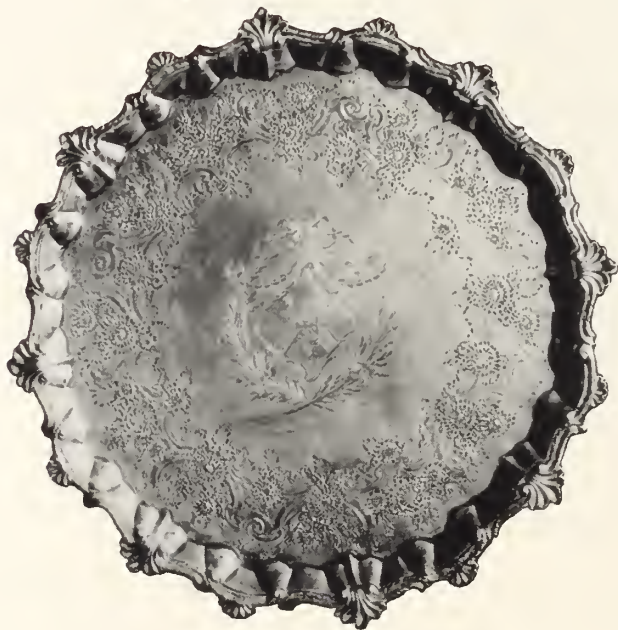
405—GEORGIAN SILVER TRAY AND COFFEE SERVICE

Birmingham, 1806

210. Finely molded urn-shaped bodies, the tea-pot with hood and hinged cover having ebony terminal and finely scrolled handle with silver sockets. Consisting of tea-pot, coffee-pot, bowl and creamer. Marks: Lion Passant; Anchor and I, Birmingham 1806; Maker's mark, I. S. G.

Heights, 10½, 7, 5 and 6 inches.

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406—BEAUTIFUL GEORGIAN SILVER TRAY *William Peaston, 1752*

H 00. Circular with finely fashioned scroll-molded rim, enriched with leafage and shell motives. On leaf-srolled Spanish feet. Centre engraved with a festooned, ribboned and wreathed coat of arms blazoned with rampant lion and three claws, surrounded by a border of scrollings sustaining bouquets of flowers. Under-body engraved with a coroneted B in script. Marks: Leopard's Head. Lion Passant and H., London 1752; Maker's mark W. P. conjoined within a heart, William Peaston.

Diameter, 14 inches.



407—RARE IRISH SILVER TRAY

William Homer, circa 1763

530. Delicately scroll-molded round tray; the rim enriched with varied rocaille motives. Supported on very unusual Spanish feet. Beautifully engraved centre bearing a scrolled coat of arms blazoned with three lions passant and crested by an equestrian knight. Elaborate arabesques border developing grapes, fine leaves, butterflies, dolphins, and birds. Marks: Hibernia and Coroneted Harp, Dublin; Maker's Mark, W. H. in script, William Homer.

Diameter, 15 $\frac{3}{4}$ inches.

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408—FOUR GEORGIAN SILVER CANDLESTICKS, TWO WITH CANDELABRA
ARMS *London, 1776 and 1779*

600.

Graceful slender pear-shaped balustered shaft, enriched with series of leafage, gadroons and ribboned-reed moldings. Urn-shaped socket and bobèche; on molded round base enriched with pearl motives and further series of leaves. Engraved with crest. Candelabra arms adjustable to sticks for two lights; having reeded supports and small similarly enriched sockets. Marks: on two, U, London 1776; others; D. 1779 and various Lions Passants, and Leopards' Heads; Maker's marks, various combination of RC, DS and RS; these initials representing Richard Carter, Daniel Smith, and Robert Sharp.

Height of candlesticks, 11 inches.

Heights of candelabra, 16 inches.



409

409—PIERCED ENGLISH SILVER FRUIT BASKET *John Smith, 1780*

300. Gadrooned and lobed oval body. Enriched with scrolled shell motives at intersections of the lobes, below which are varied shaped panels bearing geometric patterns; at centre a wreath and lilies-of-the-valley sprayed into further lobes. Gadrooned bail handle with graduated diamond devices between the gadroons. Marks: Crown of Sheffield; Lion Passant; A, London date of 1780; J. S. & S. the mark of John Smith when in partnership with his brother.

Length, 14¾ inches.

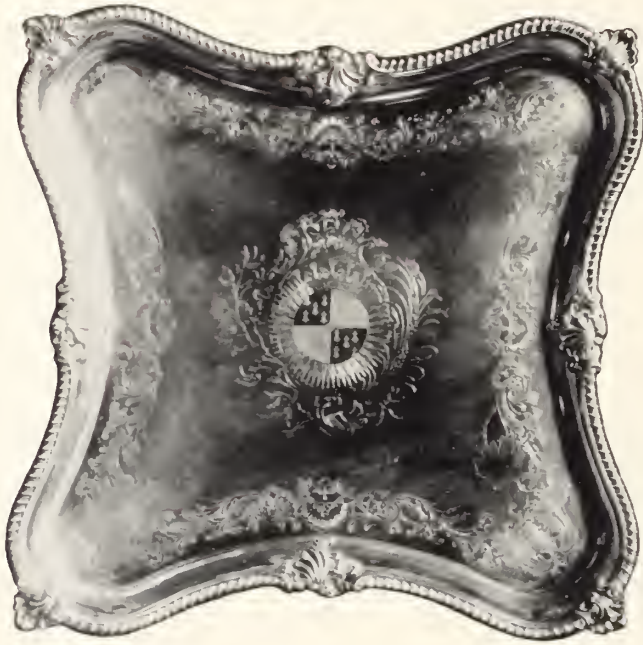
(Illustrated)

80. 410—TWO SILVER-PLATED CANDELABRA *Italian, XVIII Century*

Scrolled, balustered supports, enriched with leafage; four arms for lights, and wreath of flowers at crown; supported on square molded base marbleized to simulate Siena marble.

Height, 24 inches.

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411—GEORGIAN SILVER TRAY

Robert Garrard, 1807

580. Gadroon-molded, four-lobed square tray; the rim further enriched with scrolled shell motives at corners and quarters. Supported on shell-scrrolled feet. The centre engraved with coroneted coat of arms blazoned with ermine tails and bars, the arms within a floral wreath, having rocaille at crown, surrounded by a border of scrollings, leaves, and shell devices.

16 inches square.

412—TWO GEORGIAN SILVER COVERED ENTRÉE DISHES

Andrew Fogelberg, 1780

600. Low hexagonal dish, with gadrooned rim and leaf-lobed side handles. Dome cover with small gadrooned rim and ring terminal handle. Marks: Leopard's Head; Lion Passant; D, London 1780; Maker's mark, A. F., Andrew Fogelberg.

Length, 11¼ inches.

413—TWO GEORGIAN SILVER CANDELABRA

John Carter, 1776

680. Finely festooned and fluted tapering round shaft, with incurved medallions at crown supporting gadrooned and laurel leaf socket, and extra bobèche to use as candlestick. On molded circular base, adorned with flutings and laurel wreath. Loose leaf-scrrolled arms with three sockets and bobèches similar to stick. Marks: Leopard's Head, Lion Passant and U, London, 1776; Maker's mark, I. C., John Carter.

Total height, 17¾ inches.

414—ROMAN SILVER LAMP

XVIII Century

180. Slender round shaft, surmounted by an interlaced and rosetted open heart-shaped terminal. The shaft supports three vase-shaped motives and an urn-shaped adjustable lamp having four spouts with terminating male masks. Four long chains with various implements are pendent from scrollings of upper vase. On finely fluted and leaf-enriched round molded base. Leaf-pierced oval shade.

Height, 43½ inches.

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SAXE, CHELSEA, WEDGWOOD AND SÈVRES VASES, FIGURES
AND TEA AND COFFEE SERVICES



415

415—PORCELAIN TEA SERVICE

Worcester, circa 1770

85. Consisting of large teapot, sugar bowl, milk jug and four cups and saucers. Fine pea-green ground with floral decorations in gilding and reserves of gilded scroll-work with floral sprays in cobalt-blue, rose, claret, rouge-de-fer and yellows. The teapot and sugar bowl with rose finials and scallop shell feet. Variable glaze of ivory-white and creamy tones.

(Illustrated)

416—SAXE PORCELAIN TEA AND COFFEE SERVICE *XVIII Century*

85. Tea- and coffee-pots, hot water jug, sugar bowl, six cups and saucers. Fine ivory white porcelain with brilliant hard glaze; decorated in the Chinese manner with butterflies, graceful flower sprays and twigs in ultramarine, rouge-de-fer, dark brown, yellow, aubergine and delicate pale green. Mark: Crossed Swords in underglaze blue.

417—SÈVRES PORCELAIN INDIVIDUAL CHOCOLATE SERVICE 1763

55. Lobed oval tray, elliptical teapot with domed cover; pear-shaped cup and saucer. Enriched in gilding and colors with small red flowers and rims of royal-blue. Tray marked, K within double L's, Sèvres, 1763, and dash and dot, probably the marks of Thévenet, Senior. Teapot with L, Sèvres, 1764, and dash and dot.



418

- cut*
— 418—TWO PÂTE-TENDRE BISQUE FIGURINES *Sèvres, XVIII Century*
LES CUPIDONS MUSIENS. Charming draped figures of two cupids
seated on bases of rockery. One is playing the guitar, the other
a lyre. (Slightly chipped and restored.)

Height, 7 inches.

(Illustrated)

- 419—TWO CUIVRE DORÉ AND PORCELAIN APPLIQUES

Louis XVI Period

1000. Enriched with painted iron and beautiful Dresden flowers of the
period, chrysanthemum and tulip bobèches in *cuivre doré* salmon
pink shades. Fitted for electricity.

Height, 26 inches.

Note: The appliques are part of the collection of the Royal Summer Villa
at Monza, Italy, used by the Kings of Italy. They are of exceptional merit.

- 420—TWO CUT GLASS CANDELABRA MOUNTED IN CUIVRE DORÉ

English, Late Georgian Period

220. Graceful *cuivre doré* stands with gadroon, vine leaf and scroll
ornamentation and vine-wreathed urn at crown, having leaf
finial, from which depend rosetted coronets, cabochons and elon-
gated triangular cut glass pendants. Two arms for lights sup-
porting etched glass shades.

Height, 30 inches.

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421

421—TWO WEDGWOOD JASPER VASES

XVIII Century

120. Gray-green urn-shaped body, on square plinth, échinus-molded lip; body sprigged in delicate white rams' heads, and festoons of flowers surrounding oval medallions bearing classic figures; volute bands and honeysuckle and husk reliefs at lower body. Leaf-decorated base with spiraled ribbon edge and flowered plinth. Impressed Wedgwood mark at base. (One repaired.)

Height, 12½ inches.

(Illustrated)

422—TWO WEDGWOOD AND BENTLEY PEBBLE-WARE EWERS

English, XVIII Century

170. Pear-shaped bodies; with cylindrical necks enriched with satyr-masks in relief and upstanding serpent handles. On square black basalt pedestals. The shoulders and bases decorated with gilded lines, the masks with solid oil gilding. Mark: Wedgwood and Bentley. (One restored.)

Height, 19 inches.



423

423—TWO BLUE AND WHITE JASPER VASES

Wedgwood, by Flaxman, 1785

110. Pear-shaped, with satyr-head handles; decorated with the figures of the Nine Muses, modeled by Flaxman, having acanthus leaf and honeysuckle bandings. On square bases. Mark, Wedgwood.

Height, 11 inches.

From the original Henry Symons Collection, American Art Association, 1915.

(Illustrated)

424—RARE MATRIX FIGURINE

Edme Bouchardon, French, 1698-1762

— YOUTHFUL HERCULES. Lightly draped figure of a well formed boy, standing on the head of the celebrated Nemean Lion; his arms, raised above his head, hold portion of a club, about to kill the ferocious beast. On square base. Rich yellow-brown patina to the composition. Signed: E. L. B.

Height, 12 inches.

Note: Many of the most notable fountains and statues of Paris are from the hand of this famous sculptor.

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425

425—BLUE AND WHITE FAÏENCE GARNITURE *Delft, XVIII Century*

270. Consisting of three covered jars and two beakers. Ribbed bodies; enriched in the Chinese manner with intricate patterns of voluted leaf scrolls, blossoms, individual leaf forms and flower sprays. High dome covers surmounted by Dogs of Fu holding brocade balls.

Height of jars, 17 inches.

Height of vases, 14 inches.

(Illustrated)

426—TWO CHELSEA PORCELAIN FIGURINES

Circa 1760

140. BERGER AND BERGÈRE. Flower sellers with attendant animals; coats of turquoise-blue, costumes of rose, rouge-de-fer, aubergine, pale yellow and black; rustic supports in pea-green, scrolled bases in gilding and turquoise. Incised triangle mark, *circa 1760*.

Height, 8½ inches.

427—TWO BATTERSEA ENAMEL CANDLESTICKS

XVIII Century

140. Baluster shaft; on circular scrolled base; removable circular sconce. Decorated on ivory grounds with raised and gilded scrolls and panels of floral sprays.

From the original Heury Symons Collection, *American Art Association*, 1915.

BRONZES, CUIVRE DORÉ CHENETS, MANTEL CLOCKS
TERRA-COTTA STATUETTES AND OTHER OBJECTS



429

429—TWO CUIVRE DORÉ CHENETS

Louis XVI Period

120. Paneled oblong base rounded at front and at one end; on fluted vase-shaped legs; at one end of each is a cupidon, symbolic of Winter. Facing each cupidon is a flaming urn. Back irons for same with flamed terminals.

Heights, $9\frac{1}{2}$ inches; lengths, $9\frac{3}{4}$ inches.

Out
(Illustrated)

430—BRONZE GROUP

Florentine, XVI Century

— MARSYAS AND THE INFANT BACCHUS. Marsyas, posed as if about to dance, is beside a rustic stump on which hang a goatskin and his famous pipes. His arms are outstretched, one hand holding a cymbal up to the infant who is seated across his shoulders offering a bunch of grapes. Finely developed movement is seen in the lithe bodies of the figures. Rich deep old patina. On oblong base.

Height, 12 inches.

431—LYRE-SHAPED CLOCK IN ELMROOT AND CUIVRE DORÉ

French, Late XVIII Century

120. Circular face, bordered with *cuivre doré* ivy-leaf motives; gracefully scrolled cresting, scrolled and voluted pendant, rosettes, acanthus leaf plinth and disc feet. Fine patina.

Height, 20 inches.

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432

432—TWO CUIVRE DORÉ CHENETS

Louis XVI Period

220. Valanced and paneled base having extended rounded ends; enriched with flutings, scrolled panel with scrolled husk motives on acorn-shaped feet. The base supports a blue enameled vase festooned with grape-vines and fruit at sides. Back irons for same.

Heights, $1\frac{1}{4}$ inches; width, $10\frac{1}{2}$ inches.

(Illustrated)

433—TWO VELVET PANELS OF BRONZE MEDALLIONS

Italian, XVI Century

— Oblong crimson velvet panels. Each bearing vertically, three oval medallions occupied by laureated heads of Roman emperors, seen in profile to left and right; within fine borders of military trophies interrupted by leonic masks. The medallions inscribed, one set, D IVI-FIL; AUG. D IVI. FIL and NERO. AV; the other A. VITEL. AUG; DOMIT. AUG and GER. GALBA. AUG. Rich deep patina. Framed.

Height, $19\frac{1}{4}$ inches; width, $6\frac{1}{4}$ inches.

(Companions to following)

434—VELVET PANEL OF BRONZE MEDALLIONS *Italian, XVI Century*

— Similar to the preceding. Displaying, horizontally, four laureated heads of Roman emperors; inscribed from left to right TI. AUGUSTUS; G. CAES. T. D; OTHO. CAES. AUG and VESPA. AUG. Framed.

Height, 7 inches; width, $20\frac{1}{4}$ inches.



435

435—MANTEL CLOCK IN CUIVRE DORÉ *French, Louis XVI Period*

80. Circular dial set in square body with spandrels of vines. Flanked by a seated youthful Bacchic figure holding a wine cup and grapes, and a leaping goat; on rustic base. Front of square plinth ornamented with vine wreaths and trophies.

Height, 14 inches.

cut
(Illustrated)

— 436—BRONZE BAS-RELIEF PLAQUE

Jean Baptiste Xavery, Flemish, 1697-1752

Three chubby cupidons garlanding, with grapes and vine wreaths, a struggling goat. Rich green-black patina. Mounted on contemporary cut crimson velvet. Framed.

Total height, 10½ inches; length, 12¾ inches.

Note: Jean Baptiste Xavery was the noted Flemish sculptor who worked chiefly for William IV of Orange, on both his palaces and famous Italian Gardens.

437—TWO CUIVRE DORÉ CHENETS

Louis XV Period

80. Interesting S-scrrolled supports, enriched with fine leafage and berries. Both pierced at front for some further ornamentation.

Heights, 11 inches; width, 9¼ inches.

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438

225. — 438—SCULPTURED HALF-STATUARY MARBLE FIGURE

Flemish, Early XVII Century

THE YOUTHFUL HERCULES. A chubby boy, seated on a draped irregular oval base, holds two struggling serpents in his hands, which he is evidently about to strangle. Very fine rich old patina.

Height, 18 inches.

(Illustrated)

90. 439—TWO POLYCHROMED TERRA-COTTA STATUETTES

Directoire Style

Standing Nymphs, gracefully and variously draped in robes of dull old pink, crimson and blue.

Height, 22 inches.



440—TERRA-COTTA BUST *Charles G. S. Lemire, French, 1741-1827*

310. Graceful bust of a pretty young woman, wearing her hair somewhat in the pompadour style, caught at crown with a spray of flowers; a lace robe is draped across her breast. On round base, with square foot.

Height, 23 $\frac{3}{4}$ inches

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441—FLORENTINE GLAZED TERRA-COTTA GROUP

*By Antonio Rossellino, 1427-1490
and Luca della Robbia, 1400-1481*

1050. The Virgin is seated on a bench supporting on her lap the Infant Christ, both having haloes; at sides are supporting cherubim. The background is almond-shaped and is supported by a bracket formed of a cherub with four wings. The figures of the Virgin, her Son and the cherubim are glazed in ivory-white, the background in blue. Fired and glazed in the kilns of Luca della Robbia.

Height, 25 inches; width, 15 inches.

Note: This exquisite group is a smaller preliminary study for the much larger group modeled by Rossellino and now in the Church of Santa Croce, Florence.

From the Davanzati Palace Collection, American Art Association, 1916.

(Illustrated)

442—TWO POLYCHROMED PAPIER-MACHÉ STATUETTES

Venetian, XVI Century

280. Angelic seated figures; clad in loose tunics elaborately painted in various colors representing embroidery; their outstretched right legs support mandolas on which they are playing; their upstretched wings are gilded and painted; their blond curls of natural hair falling to their shoulders are confined by silken cords. On square bases, enriched with scrolls.

Height, 11½ inches; length of base, 9¾ inches.

From the Davanzati Collection, American Art Association, 1916.



No. 441—FLORENTINE GLAZED TERRA-COTTA GROUP

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JARDINIÈRE VELVET PANELS AND PORTIÈRES, CUT VELVET
COVERS, BROCADE COPES, FRENCH AND BRUSSELS
TAPESTRIES AND OTHER TEXTILES



443

443—TWO EMBROIDERED SILK PANELS *Spanish Renaissance*

720. Crimson-red satin, enriched with medallions, variously occupied by figures of Saints and subject, the "Nativity."

Height, 27 inches; width, 21 inches.

From the Vitall Benguiat Collection, American Art Association,
1914.

(Illustrated)

444—TWO NEEDLEWORK PANELS *English, XVII Century*

700. Oblong; fine petit-point panels, developing figures and bouquets of carnations, chrysanthemums and other flowers in rich colors occupying blue and ivory Chinese vases. Below are clusters of grasses and flowers. Borders of acanthus leaves twining around staves, worked in neutral colors. In gilded frames.

Length, 3 feet 6 inches; width, 2 feet 6 inches.

(Illustrated)



No. 444—NEEDLEWORK PANEL (*English, XVIII Century*)

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445—TAPESTRY PICTURE *By Pietro Ferloni, Roman, 1717-1770*

225. YOUTH LIGHTING CANDLE. Half-length, blowing a tinder held in his left hand to light a small taper lowered to the tinder by his right hand. He wears a beautiful crimson jacket open at throat and is seen before a light tan-yellow background. In carved and gilded frame.

Height, 12½ inches; width, 10¼ inches.

Note: This exquisitely woven tapestry is after a painting by Godfried Schalken, 1643-1706, who was as celebrated for his candlelight scenes as Ferloni was for fine weaving.

From the Collection of Chevalier Leone Gessi Inueto. Inscribed on back of stretcher: "Agostino Speranza F. in Roma in Trastevere appressa S. Salvatore, Ponte Rosso."

(Companion to following)



446—TAPESTRY PICTURE *By Pietro Ferloni, Roman, 1717-1770*

225. ANCIENT PEASANT WOMAN FILLING AN OIL LAMP. Half-length, wearing a lawn snood, blue bodice with crimson sleeves and skirt. She holds up a cruse of oil with her right hand filling a boat-shaped iron lamp held in her left hand. In carved and gilded frame.

Height, 12½ inches; width, 10 inches.

Note: This exquisitely woven tapestry is after a painting by Godfried Schalken, 1643-1706, who was as celebrated for his candlelight scenes as Ferloni was for fine weaving.

From the Collection of Chevalier Leone Gessi Inueto. Inscribed on back of stretcher, "Agostino Speranza F. in Roma in Trastevere appressa S. Salvatore, Ponte Rosso."

(Companion to preceding)

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447—EMBROIDERED PANEL

Italian Renaissance Period

100. Deep ruby-red velvet, enriched in yellow silk appliqué with husked floriated cross and acanthus leaf scrolls bearing central cartouche. Border of scrolled ribbons and rosettes. Trimmed with particolored fringe.

Height, 32 inches; width, 22¾ inches.

*From the Vitall Benguiat Collection, American Art Association,
1914.*

448—JARDINIÈRE VELVET PANEL

Genoese, Louis XIII Period

90. Ivory silk field; woven with two large, dull pink floral motives supported by two emerald-green lyre-shaped acanthus leaves and shell motives from which spring sprays of crimson roses in cut and uncut velvet. Trimmed with narrow gold galloon.

Height, 21 inches; width, 20 inches.

*From the Vitall Benguiat Collection, American Art Association,
1919.*

449—BEAUTIFUL APRICOT VELVET TABLE COVER

Italian, XVIII Century

300. Rich, lustrous dense pile velvet, with an evanescent shimmering sheen of pinkish-silver, pulsating in the light to tones of almost amber and warm apricot. Trimmed with a chevroned silver galloon and lined with straw-colored silk.

4 feet 8 inches by 3 feet 8 inches.

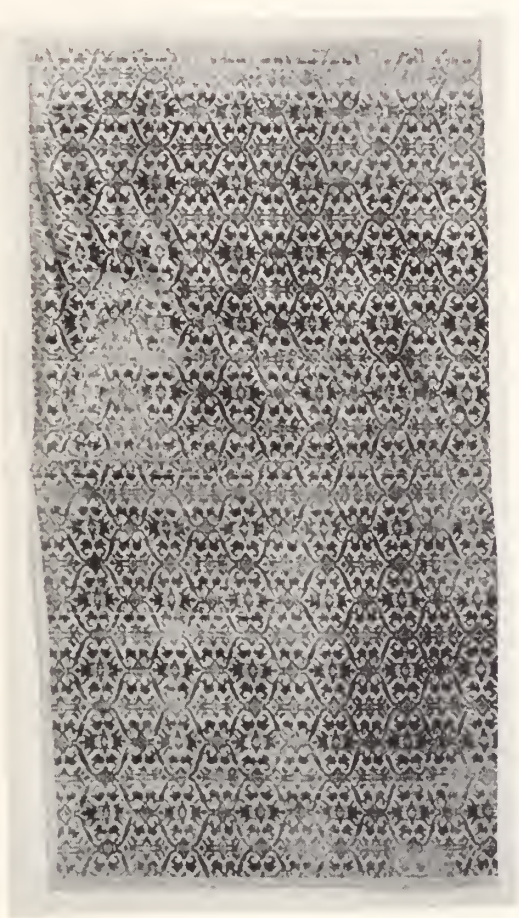
*From the Vitall Benguiat Collection, American Art Association,
1919.*

450—TWO EMBROIDERED CRIMSON VELVET BORDERS

Spanish, XVI Century

340. Lustrous crimson velvet, embroidered in yellow and ivory silk appliqué with arabesque floral motives, masks and jardinières of fruit.

Height, 59 inches; width, 10 inches.



451—CUT VELVET COVER

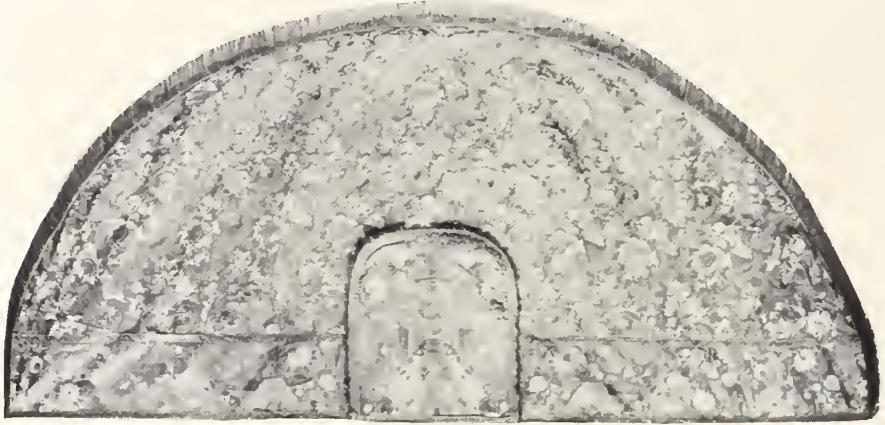
Genoese, XVI Century

60. Yellow silk ground, with diapered pattern of floral sprays and scrollings in golden-amber cut-velvet. Edged with silver galloon.

5 feet 8 inches by 3 feet 9 inches.

From the Vitall Benguiat Collection, American Art Association, 1917.

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452

452—BROCADE COPE WITH HOOD

Louis XIV Period

275.

Emerald-green grounds; woven with bold floral motives and scrolls in colored silks, gold and silver threads. Edged with gold fringe.

Length, 10 feet; depth, 4 feet 8 inches.

From the Collection of the Duc d'Avray, American Art Association, 1915.

(Illustrated)

453—NEEDLEPAINTED PUNTO HONGROISE ALTAR FRONTAL

Italian, XVII Century

200.

The entire surface of solid embroidery. Enriched at centre with florally scrolled oval medallion occupied by a needlepainted figure of St. Jerome surrounded by cherubim-heads in clouds, underneath is a coat of arms blazoned with Phoenix, proper. Floral scrollings, amidst which are birds, ramify the field. Executed in pastel-toned silks and gold threads on ivory ground. Narrow border of scrolled pink tulips.

Length, 7 feet 5 inches; depth, 3 feet 10 inches.

From the Collection of the Duc d'Avray, American Art Association, 1915.



451

454—RARE DRAP D'ARGENT BROCADE COPE

Venetian, XVII Century

390. The orphreys a transverse panel of the brocade with hood to match; displaying beautiful recurring crimson vases decorated with Chinese motives in gold, on drap d'argent grounds, enriched with long serrated leaves and flowers in harmonious silks. Trimmed with silver lace and lined with blue silk.

Length, 9 feet 2 inches; depth, 4 feet 5 inches.

From the Vitall Benguiat Collection, American Art Association, 1919.

(Illustrated)

455—EMBROIDERED BOTTICELLI GREEN VELVET ALTAR FRONTAL

Italian, XVI Century

400. Lustrous *jaspé* green velvet, enriched with border having lattice fringe of gold and ivory developing cartouche scrolled circular medallions, interrupting leaf and husk and lozenge forms in appliqué embroidery of pastel shades. Lower front with similar medallions and scrollings centred by a small cartouche. Lined with golden-yellow silk.

Length, 7 feet; depth, 3 feet 1 inch.

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456—DRAP D'OR JARDINIÈRE VELVET PORTIÈRE

French, XVIII Century

425.

Golden-yellow field; woven in pastel pinks, yellows, grays and lovely cool deep greens with fine bouquets of flowers within scrollings interrupted with medallions of vines. Trimmed with gold galloon and fringe.

Length, 7 feet 10 inches; width, 3 feet 7 inches.



457—AUBUSSON TAPESTRY

XVII Century

575. In the foreground, a red flowering poppy and other plants, sheltered by a tall tree, near which a resting traveler watches the movement of a bird. The background of light-colored meadows and a group of dwellings. Floral borders. Signed: Jounoutel, Aubusson, on lower blue banding.

*Length, 9 feet 4 inches;
width, 3 feet 11 inches.*

Note: Aubusson Tapestries signed by Jounoutel are very scarce.

*From the Collection of
the Duc d'Ava-
ray, American
Art Association,
1915.*

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458—UNIQUE EMBROIDERED AND QUILTED LINEN COVERLET

Goan, XVII Century

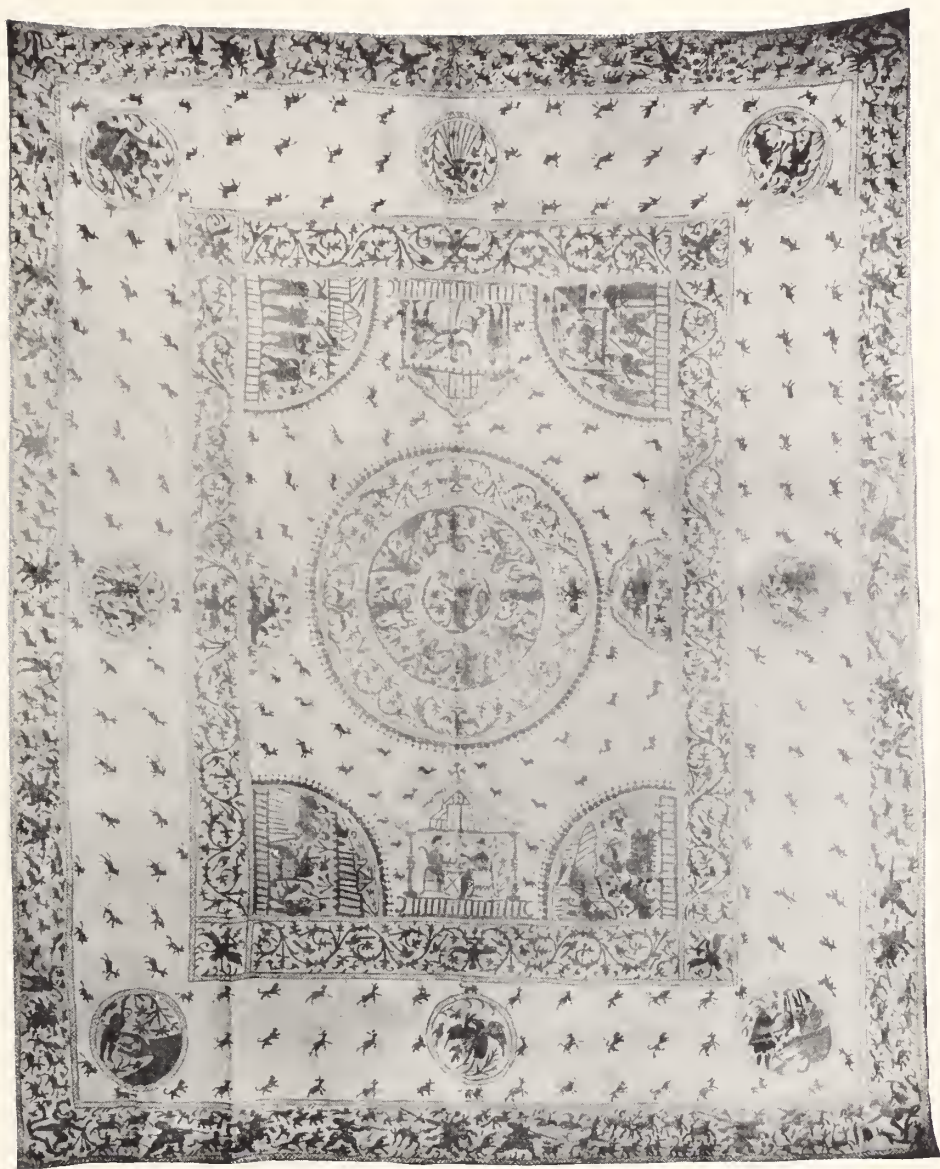
325.

Depicting Biblical episodes in the life of King David, curiously mingled with many ancient myths of India. King David appears seated and enthroned, a falcon on his wrist, in central circular medallion surrounded by a banding occupied by strange huntsmen at the chase and mermaids blowing conch shells, and succeeded by a fine acanthus leaf border which holds quaint birds and displayed double eagles at intervals. Field covered with divers wild animals of the chase in vigorous action executed on a small-diapered quilted ground, and is further enriched at the corners with curved panels, at the sides with half-medallions and at the head and foot with delightful columned summer-houses; in all of these are varied figure subjects some illustrating incidents in the King's adventurous career, others of warriors and huntsmen in semi-Oriental costumes; finished with an enclosing border similar to that of the medallion. The ground of the following major border sustains beasts similar to those of the field and eight roundels displaying mythical animals and figure subjects, completed with a wide intricate band in which many huntsmen, some afoot, others mounted, their hounds seen in close proximity. Very skilfully executed with a pale yellow silk in tambour-stitch on ivory linen. The frequent repetition of the displayed double eagles of the Hapsburgs points to a sometime royal owner.

Length, 9 feet 4 inches; width, 7 feet 6 inches.

Note: These remarkable covers are so rare that they are not represented in many of the world famous museums.

(Illustrated)



No. 458—UNIQUE EMBROIDERED AND QUILTED LINEN COVERLET
(Goan, XVII Century)

*Kindly read the Conditions under which every item is offered and sold.
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225. — 459—UNIQUE EMBROIDERED YELLOW SILK COVERLET

Goan, XVII Century

THE JUDGMENT OF SOLOMON. Intricate paneled field with central square depicting King Solomon Enthroned, with the two mothers before him, a soldier with drawn sword holding aloft a child, and several notable spectators looking down on the scene from a curious gallery; below is a pendant enclosing, among leaf scrolls, a double-headed displayed eagle crested with a crown; flanking on either side are two narrow panels, in the first a series of standing, crowned warriors; some with wings, in the outer, among birds and leaf scrolls are mounted nobles with spears advanced as in the chase. The flanking panels at crown and foot are broken with rounded corners and half-medallions upholding roundels in which are busts of a king and a queen; above are the sun and moon; below, an archer shooting at a strange monster. The corners enclose figures of warriors, some of the wise and foolish virgins, and between all these are many figures of huntsmen and beasts of the chase. Completing the field are surrounding panels with squares of animals in the corners; these show recurring masks of warriors which support vases, blossoms, tulips and scrolls, alternating with strange birds and antelopes. Three very elaborate succeeding borders are occupied as follows: The first with strange galleons flanked by processions of fish, mythical animals, archers and other huntsmen; the second, with interrupted square corners occupied by figure subjects, shows a series of demi-warriors, their arms terminating in scrolled eagles' heads, their bodies in volute leaf scrolls and from their heads spring flowers, birds and animals; these quaint motives alternate with double-headed displayed eagles; the third by a procession of huntsmen, their arquebuses on their shoulders and dead birds in their hands; varied in the centres with mounted spearmen, swimming ducks in pools, and further enriched with antelopes, flying birds and innumerable minor details. All the many panels and borders are defined by narrow scroll bandings that add greatly to the complexity of the design. Superbly executed in tambour stitch with fine ivory linen threads on pale yellow silk. Trimmed with white and yellow fringe.

10 feet 4 inches by 8 feet 7 inches.

(Illustrated)



No. 459—UNIQUE EMBROIDERED YELLOW SILK COVERLET
(Goan, XVII Century)

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460—TENIERS TAPESTRY

By G. Werniers, Lille, circa 1705

6500. DUTCH BOORS PLAYING CARDS. Three groups of fine ancient trees give two vistas; at left of a formal Italian garden with ponds and splashing fountains, at right a hilly landscape. Toward centre at left, three peasants are seated at a table playing cards while two others stand and observe the play; two men about the central clump of tree are smoking and looking toward the players. At right three further peasants in conversation are before an Inn with a swinging sign "The Red Cross." Woven in beautiful greens, blues, tans, ivories and yellow with crimson in the costumes pleasantly relieving the other colors. Borders, with strap arabesqued trophies, scrolled vases and festooned flowers; executed in the more brilliant colors of the field. Signed by weaver at lower right of landscape, G. Werniers and L. F., parted by a red shield bearing a fleur-de-lys, the Lille City mark.

Height, 9 feet 4 inches; length, 18 feet 9 inches.

Note: Guillaume Werniers was one of a celebrated family of Brussels weavers, who migrated to Lille.

(Illustrated)



No. 460—TENIERS TAPESTRY (*By G. Werniers, Lille, circa 1705*)

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461—RENAISSANCE TAPESTRY

Brussels, XVI Century

4000. THE FOUNTAIN OF YOUTH. On the right a fountain spurts many small streamlets from a cupidon's shell, on a globe upheld by a figure standing in a great stone basin, where the water bubbles and overflows, whence other streams fall to a large lower basin. Here one of a group of cupidons on the ground fills a jug from the fountain, and a companion behind him holds out a satyr-mask toward three more of the group who are at the left. In the background appears the escalier of a terrace, and a park whose green and blue foliage is spangled with brilliant golden sunshine. Rich border of flowers and fruit.

Height, 11 feet; width, 10 feet 6 inches.

*From the Vitall Benguiat Collection, American Art Association,
1917.*

(Illustrated)



No. 461—RENAISSANCE TAPESTRY (*Brussels, XVI Century*)

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FINE FRENCH AND ENGLISH FURNITURE MAINLY OF THE
LOUIS XV AND XVI PERIODS



Out
462—RARE ENGLISH MAHOGANY BRACKET CLOCK MOUNTED IN CUIVRE
DORÉ Henry Gratte, London, circa 1760

Molded oblong case of superbly toned mahogany; with incurved and domed crown, molded base, arched glazed door and ends. Mounted in *cuivre doré* with bail lifting handle, open scrollings to spandrils, demi-nymphs with floral pendants at canted pilasters and fine bracketed feet. Florally engraved silvered face with strike and silent dial in arch; and similar dial for days of the month, within hour dial; signed: Henry Gratte, Kennington Lane. In rare original condition with striking movement.

Height, 19 inches; width, 12 $\frac{3}{4}$ inches.



463—SMALL INLAID GREEN HORN TABLE MOUNTED IN CUIVRE DORÉ

By Dubois, French, circa 1760

300 · Slightly serpentine oblong top with canted corners; frieze fitted with drawer; supported on slender cabriole legs. Painted green and covered with panels of transparent horn; the top inlaid with engraved metal husks and having a central panel of old-pink porphyry. Mounted in *cuivre doré* with molded panels, scrolled cartouche knees and scrolled toes. Signed: Dubois. (Portions of the horn covering missing.)

Height, 28½ inches; width, 16 inches.

Note: Horn covered tables in apple-green are extremely rare and are very seldom signed by such a famous maker as Dubois.

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464—POLYCHROMED SCULPTURED STATUETTE

Venetian, XVII Century

100.

Standing figure of a Saintess, voluminously robed, holding her dress up in front forming a panier. On enriched, gilded base.

Height, 21½ inches.

465—TWO SCULPTURED WALNUT STATUETTES

Italian, Late XVII Century

120. —

Dancing Nymphs, wearing graceful draperies. On square molded pedestals. (Have been restored.)

Height, 20½ inches.

466—TWO UNUSUAL MAHOGANY JARDINIÈRES

French, Louis XVI Period

450

Oblong fluted body; edges with cavetto molding. Simple panels and fluted pilasters. Fluted, tapering legs. *Cuivre doré* loop handles. Fitted with metal lining.

Height, 29 inches; width, 25 inches.

Note: Louis XVI jardinières originally serving this purpose, are extremely rare.

467—MAHOGANY OCCASIONAL TABLE

Louis Seize Period

300.

Oblong with inset Pyrenees marble top, enclosed within pierced *cuivre doré* gallery. Frieze fitted with one end drawer. On circular, tapering and fluted legs; the dies having *cuivre doré*, appliqué leaf and rosette enrichments.

Height, 26 inches; width, 16 inches.

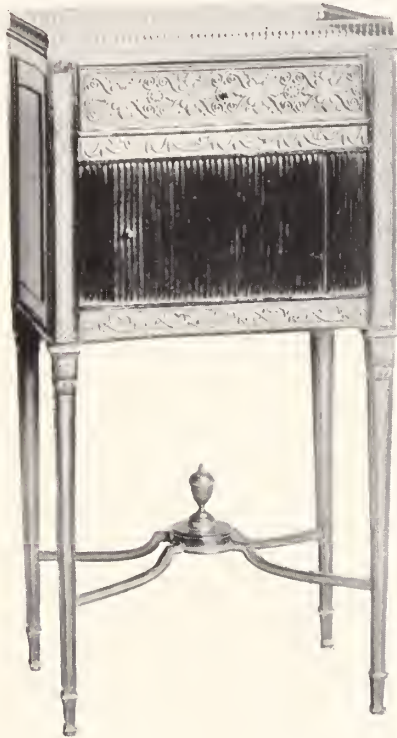
468—NEEDLEWORK CARVED AND GILDED STOOL

English, Early Georgian Period

300.

Square seat; on quadrilateral, cabriole legs, knees with masks; square, leaf-carved feet. Covered in gros- and petit-point needlework of later period.

Height, 19 inches.



469—SMALL ACAJOU TABLE MOUNTED IN CUIVRE DORÉ

Louis XVI Period

625. Rectangular body, fitted with small frieze drawer having tambour-slide below; supported on slender tapering square legs with very interesting toes and open X-stretcher, having vase pinnacle. Mounted in *cuivre doré*, with delicately balustraded gallery, interestingly money-patterned panels to pilasters, rosettes and scrollings to small drawer below, which has a panel adorned with festoons of laurel leaves, amidst which are billing and cooing doves, the legs with rosettes. Half-statuary marble top.

Height, 33 inches; width, 16 inches.

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470—TAPESTRY PANELED WALNUT FIRE-SCREEN

Flemish, XVII Century

125. Upper section with shaped top, the frame enclosing Flemish floral tapestry panel; underneath is a small tray. Lower section spindled and supported on splay feet. The frame apparently of a later period.

Height, 42 inches; width, 16 inches.

471—AUBUSSON TAPESTRY CARVED WALNUT STATE CHAIR

Louis XIII Period

275. Oblong back and seat covered in Aubusson tapestry, displaying large scrolling leaves and flowers. Finely molded open scrolled arms; supported on balustered legs with curious stretcher. (Lower part of frame has been reconstructed.)

472—CHINESE LACQUER CHEST

English, XVIII Century

150. Oblong molded hinged top. Serpentine paneled ends; straight front retreating towards molded base; on disc-shaped feet. Encircled with chinoiserie in gilding on black grounds; conventional borders displaying flowers and birds.

Height, 27 inches; length, 32 inches.

473—SMALL TULIPWOOD COMMODE

Louis XVI Period

325. Curved sides and valanced front, fitted with two deep drawers. Drawer fronts and sides paneled with green bandings. On slender cabriole legs. Mounted in *cuivre doré* with scrolled shoulder appliqués displaying rams' heads, ribboned escutcheons and ring handles. Brocatelle marble top.

Height, 34 inches; width, 22½ inches.



474

474—TWO AUBUSSON TAPESTRY CARVED WALNUT ARMCHAIRS

French, Late XVIII Century

7000. Backs, loose cushions, inner and outer arms and pads covered in extremely fine Aubusson tapestry, developing in both backs and seats animalistic episodes illustrating La Fontaine's fables: surrounded by garlands of flowers on rich crimson grounds. Shaped arms of walnut in the Louis Quinze manner, apparently of a later period.

(Illustrated)

475—TWO UNUSUAL MAHOGANY CONSOLES

French Directoire Period

4000. Half-moon shape, the top with statuary marble inset. Paneled frieze having *cuivre doré* moldings. Frieze with simulated drawer adorned with *cuivre doré* lion-masks and ring handles. Graceful fluted tapering legs, quaintly interrupted by paneled block. Dies and blocks inlaid with diamond rosettes in brass.

Height, 29 inches; width, 31 inches.

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476—PARQUETERIE KINGWOOD CABINET

Louis XV Period

Hood. Oblong bow front, with rounded pilasters and curving ends having inlaid bandings and diamond parqueterie panels. Valanced apron and cabriole legs both rimmed with *cuivre doré*. Mounted with shoulder leaf-spray appliqués and toes in *cuivre doré*. Rouge royale top.

Height, 2 feet 10 inches; width, 2 feet 6 inches.



477—Two TULIPWOOD ENCOIGNURES

By Saunier, French, 1743-1763

800. Gracefully curved front arranged with two feather-paneled doors of finely grained light-toned tulipwood, and valanced apron. On three small scrolled feet. Mounted in *cuivre doré*. Tapestry dove-marble top. Signed: J. C. Saunier, M.E. (*Maître Ebéniste*).

Height, 36 inches; width, 29 inches.

Note: Jean Charles Saunier was a member of a notable family of cabinet makers in Paris. He worked much in conjunction with Oeben, the celebrated *Maître Ebéniste*, 1743.

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478—IMPORTANT INLAID TULIPWOOD COMMODE MOUNTED IN CUIVRE
DORÉ *Louis XVI Period*

2050.

Front with advanced centre, fitted with two drawers, each paneled, as are also the ends, with landscapes, occupied by ruined edifices. Supported on cabriole legs. Mounted in *cuivre doré* with molded panels, drops, triglyphs at pilasters, rosetted handles, escutcheons, vase appliqué at valance, leaf knees and toes. Shaped rouge royale marble top.

Height, 34 inches; length, 38 inches.

Note: An inlaid table with very analagous marqueterie and mountings is in the Jones Collection, South Kensington Museum. It is signed by G. Jansen, D. de Loose and J. L. Cosson.

(Illustrated)



No. 478—INLAID TULIPWOOD COMMODE MOUNTED IN CUIVRE DORÉ

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479—CARVED WALNUT ARMCHAIR *Italian, Late XVII Century*

90. Molded and scrolled cartouche back, and loose seat covered in *frisé* velours, woven with stripes of yellow flowers on ivory grounds. Open scrolled arms, supported on valanced cabriole legs.

480—TWO CARVED WALNUT ARMCHAIRS

Italian, XVIII Century

400. Curved open fan-back, with pierced cross splat enriched with oval fan medallion flanked by interlaced circular motives. On canted and tapering square legs. Cannée seat with loose apricot-yellow silk pad.

481—TWO LAQUÉ CARVED FAUTEUILS

Italian, XVIII Century

300. Molded and arched back with floral cresting; bowed arms, serpentine seat-rail with floral apron and cabriole legs with leaf-carved knees and feet; balustered stretchers, the frontal with floral double crescent. Upholstered in rose-colored silk.

482—SMALL MAHOGANY SIDE TABLE

Louis XVI Period

200. Oblong galleried marble top. Front fitted with three shallow, paneled drawers flanked by grooved pilasters. Supported on slender baluster legs with stretcher shelf mounted in *cuivre doré* with moldings, shield-shaped escutcheons and toes.

Height, 27½ inches; width, 19 inches.

483—INLAID FRUITWOOD WORK TABLE

Louis XVI Period

130. Deeply galleried, oblong top, having ball pinnacles at corners; frieze fitted with two shallow drawers: supported on square legs, terminating in turnings and having above the turnings a similar galleried shelf stretcher to top. Mounted in *cuivre doré* with pearl rosetted handles and oval escutcheons.

Height, 29½ inches; width, 24 inches.



484

484—SMALL INLAID TULIPWOOD AND KINGWOOD TABLE MOUNTED IN
CUIVRE DORÉ *Louis XV Period*

200. Galleried serpented oblong top; frieze of similar contour, arranged with two drawers and beautifully shaped shelf stretcher, finely inlaid with basket of charming flowers and entwined sprays of flowers. Supported on cabriole legs. Mounted in *cuivre doré* with delicate, looped leaf handles and toes. Fine rich old patina.

Height, 29½ inches; width, 18 inches.

(Illustrated)

485—SMALL TULIPWOOD SCREEN TABLE MOUNTED IN CUIVRE DORÉ
French, Louis XV Period

200. Serpented oblong top; chambered corners and curved frieze having interesting recessed centre and end drawer. On slender cabriole legs. Mounted in *cuivre doré* with molding at top, car-touched leaf-scolled knees and toes. The top arranged at back with oblong adjustable screen panel, covered in contemporary floral blue brocade.

Height, 27 inches; width, 25 inches.

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486—CARVED AND GILDED MIRROR

Louis XIV Period

100. Oblong, molded frames, enriched with scrolls and floral branches; surmounted by a shaped cresting bordered with volutes and acanthus leaves, occupied by a basket of flowers on a ground of checkered diapers. Original gilding and mirror.

Out. Height, 38 inches; width, 22½ inches.

487—INLAID TULIP- AND KINGWOOD WRITING DESK

Louis XVI Period

— Rectangular; upper cabinet with feathered tambour-front; fitted interior. Extended table portion with folding-fall over writing tablet; frieze arranged with long drawer. On tapering square legs. Brocatelle marble top. Mounted in *cuivre doré* with pierced gallery, escutcheon and toes.

Height, 38½ inches; width, 27 inches.

488—INLAID MAHOGANY SECRÉTAIRE

French, Louis XVI Period

1200. Simple rectangular lines, with chamfered corners inlaid in satinwood. Bold *cuivre doré* guilloche frieze, cornice, pierced gallery, fluted architrave and other elaborately chiseled mounts. Writing-fall paneled in kingwood within tulipwood border, delicately inlaid with lambrequin, urn of flowers and four small vases in satinwood, harewood and other exotic woods. Fitted interior. Lower portion arranged with two doors, each enriched with a globe mounted on column. Ends displaying flower vases. Siena marble top.

Height, 4 feet 5 inches; width, 2 feet 4 inches.

489—SMALL TULIP- AND KINGWOOD WRITING TABLE

Louis Seize Period

200. — Oblong, with recessed upper section arranged in front with two tambour slides, giving access to drawer and compartment fitted interior. Partly galleried top with inset brocatelle marble slab. Lower section with folding writing tablet. On square tapering legs having molded *cuivre doré* spade feet.

Height, 39 inches; width, 26½ inches.



490—IMPORTANT SMALL MAHOGANY SIDE TABLE

By F. Schey, French, circa 1780

320. Partly galleried top enclosing half statuary marble slab. The front arranged with three small paneled drawers; fluted pilasters and round corners. Circular fluted and tapering legs with shelf stretcher. Signed on back at right: F. Schey.

Height, 33 inches: width, 25 $\frac{3}{4}$ inches.

Note: F. Schey was a well-known Parisian cabinet maker of the Louis XVI Period who received his master's degree in 1777 and executed various pieces for the Royal Palace at Fontainebleau. Some of his best work was executed in mahogany. A charming example of the severest simplicity.

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491—IMPORTANT CARVED MAHOGANY MANTEL CLOCK BY GEORGE
GRAHAM OF LONDON *Chippendale Period*

530. Oblong case with arched top on concave, ovolo-molded base with fret-work apron. Arched door with narrow carved rococo border. Chamfered pilasters having voluted brackets at crown. Sides with fret-work panels and top surmounted by hexagonal Chinese pagoda. *Cuivre doré*, leaf-scrolled feet, pendent blossoms at pilasters, small standing figure of a man under pagoda and vase finials on case and pagoda. Brass dial with conventional spandril scrollings and brass bail handles.

Height, 34½ inches; width, 17½ inches.

Note: George Graham (1673-1751) was the most eminent clock and watch maker of his period. He was admitted freeman in 1695. See Britten, page 282-289.



492—BOULLE CLOCK AND BRACKET MOUNTED IN CUIVRE DORÉ

Régence Period

110. Oblong, with double-dome; shaped and glazed door and valanced scroll feet. Enriched with brass scrollings on tortoise-shell grounds. Mounted in *cuivre doré* with surmounting figure of cupidon, acanthus leaf scrolled corners with husk pendants at crown and foot and central scrolled shell at valance. Bracket with oblong top incurved at front and ogival back having triple voluted supports terminating in a *cuivre doré* leaf pendant.

Total height, 42 inches.

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493—INLAID TORTOISE-SHELL MIRROR *French, Charles X Period*

200. Oblong frame; with rounded fascia, scrolled pediment and apron, adorned in the manner of Boulle, with brass and white metal, displaying arabesqued floral medallions and scrollings of flowers. Mounted at four corners of frame with cartouched heads of cupids.

Height, 42 inches; width, 23¼ inches.

From the famous James A. Garland Collection, American Art Association, 1924.

494—CHARMING TULIPWOOD MARQUETERIE POUFREUSE

Louis XV Period

600. Shaped oblong top; with hinged end panels and central rising panel displaying graceful inlaid floral baskets and cornucopias of naturalistic flowers in exotic woods. Serpentine front with arched knee-hole, having writing slide and drawer above; flanked by drawers at sides. Top, back, front and ends enriched with flowers within serpentine tulipwood panels. On graceful cabriole legs. *Cuivre doré* rocaille scrolled escutcheons.

Height, 30 inches; length, 37 inches.

495—INLAID TULIPWOOD POUFREUSE

French, Louis XVI Period

225. Oblong top, with hinged end panels and interior mirrored, rising panel revealing silk-lined interior. Front with one central drawer and shallow side drawer at right. On slender quadrilateral legs. Ribboned *cuivre doré* escutcheons. Graceful and simple in its lines.

Height, 28½ inches; length, 31½ inches.

496—CARVED AND GILDED VITRINE

Italian, XVIII Century

200. Oblong, with projecting corners to a beaded and acanthus-leaf enriched cornice and molded architrave. Fluted and ribbon swathed and reeded columns. Lined with crimson damask. (Portions of enrichment in composition.)

Height, 28 inches; width, 26 inches.



497—INLAID KINGWOOD CABINET MOUNTED IN CUIVRE DORÉ

Louis XV Period

950. Finely serpentine front and ends; fitted with three drawers, inlaid with diamond-latticed parqueterie motives. Mounted in the manner of Caffieri with beautiful rocaille knees, toes, escutcheons and appliques; the ends with strap panels. Original, very finely veined, plum-pudding brocatelle marble top.

Height, 32½ inches; length, 35 inches.

Note: Two cabinets signed by P. H. Mewesent, M. E., 1766, are evidently by the same Maître as the above interesting cabinet.

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498—TWO CARVED MAHOGANY CABINETS

Louis XVI Period

300. Rectangular; fitted with paneled door, having rosetted inset square corners at crown and molded pilasters. On bracketed feet. Dove tapestry marble top.

Height, 32 inches; width, 25¼ inches.

499—INLAID KINGWOOD CABINET MOUNTED IN CUIVRE DORÉ

Louis XV Period

475. Beautifully serpentine end and front; fitted with two doors having feathered panels. Supported on valanced cabriole legs. Mounted in *cuivre doré* with rocaille-cartouche escutcheons, leaf toes and cartouche appliqué at valance. Very finely molded rouge-antique marble top.

Height, 37 inches; width, 26½ inches.

500—IMPORTANT TULIP- AND KINGWOOD COMMODO MOUNTED IN CUIVRE DORÉ

French, Louis XV Period

275. Extremely graceful shape. *Bombé* front fitted with two drawers, adorned with parqueterie inlay in tulipwood within a serpentine border of kingwood. The sides similarly treated. On slender gracefully curved legs. Valanced apron. Mounted in *cuivre doré* with scrolled handles, shoulder and valance appliqués and toes. Rouge royale marble top.

Height, 34 inches; width, 31 inches.

501—TWO CARVED AND GILDED CORNER CONSOLE TABLES

Italian, XVIII Century

80. —. Broad frieze; enriched in relief with floral scrolls and winged griffins flanking a medallion occupied by a reclining nymph. Heavy central leg, fluted and tapering into fantastic claw foot. Acanthus scrolled brackets. Marble top with *cuivre doré* rim.

Height, 34 inches; width, 31½ inches.

502—MAHOGANY TILTING-TOP TABLE

French Directoire Period

200. Oval top, partly galleried in pierced *cuivre doré* about a sunk statuary marble top. Revolving, stretchered, turned gate. Similar baluster legs and splay feet.

Height, 28 inches; length, 34 inches.



503

503—MAHOGANY WRITING TABLE

Louis XVI Period

300. Oblong top fitted with deep drawer at either side and shallow central drawer above knee-hole, having dainty pearl beadings in *cuivre doré*. On fluted, tapering legs, enriched with *cuivre doré* husk pendants and beribboned escutcheons. Tooled leather top.

Height, 29 inches; length, 35 inches.

Note: This very graceful table is executed in the manner of the famous Ebéniste Jacob, M.E.

(Illustrated)

504—OVAL MAHOGANY TABLE MOUNTED IN CUIVRE DORÉ

Louis XVI Period

125. *Cuivre doré* fluted rim, fluted oblong, recessed dies; four appliqué panels and shoulder mounts. Square tapering legs with rising serpentined X-stretcher and small oval rest with fluted *cuivre doré* bandings.

Diameter, 34 inches; height, 30 inches.

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505—MAHOGANY KIDNEY-SHAPED WRITING TABLE

French, XVIII Century

75. Top covered in tooled leather and having molded *cuivre doré* rim. On pierced baluster ends spreading into stretchers feet.

Height, 29 inches; length, 34 inches.

506—CIRCULAR MAHOGANY TABLE

Louis XVI Period

250. Half-statuary marble top, surrounded by pierced *cuivre doré* gallery. Paneled frieze; supported on fluted circular tapering legs. Extra loose mahogany inset top covered in tooled russet leather.

Height, 45 inches; diameter, 26 inches.

507—CARVED WALNUT DESK CHAIR

French, Late Régence Period

150. Open back, with very finely arched crowning-rail and arms having central panel of green velvet conforming to loose seat cushion which is trimmed with gold lace and tassels. The arms terminating in leaf scrollings and supported on bracketlike uprights enriched with further leafage and paneled spray of flowers. On scroll-valance cabriole legs having beautiful husk motives at knees.

508—DECORATED LAQUÉ ARMCHAIR

Sheraton Period

130. Open back, with incurved crowning-rail, double latticed splat and open scrolled arms. On tapering square legs. Enriched with fan motive at crown, pendants of flowers, scrollings of leaves and *camaïeu* panel of cupidons on seat-rail. Cannée seat with loose rose-pink seat cushion.

509—CARVED LAQUÉ FAUTEUIL

Louis XV Period

350. Scrolled and molded back and similar spreading arms on twisted supports; on graceful cabriole legs. Frame with slight leaf enrichment. Covered in eut velours of flower spray pattern within leaf lattice, in soft pastel colors. The upholstery is apparently of a later period. Finished in olive-green laqué and gilding.



510—INLAID PEARTREE KIDNEY-SHAPED READING TABLE

Early Louis XVI Period

475. Top with central rising panel having adjustable ratchet and unusual inlay of shell motive, bearing radiating basketed rosettes, flanked by diamond-latticed panels. On open scrolled lyre-shaped end supports, reinforced with velvet covered stretcher and brass brackets. Mounted in *cuivre doré*, with shaped molding to top.

Height, 28 inches; length, 38½ inches.

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511—MAHOGANY CONSOLE TABLE MOUNTED IN CUIVRE DORÉ

French, Louis XVI Period

275.

Tapestry dove marble top surrounded by pierced *cuivre doré* gallery. Upper portion fitted with drawer similarly paneled to ends with *cuivre doré* convex molding. On tapering fluted, frontal legs, fluted pilasters at back and shelf stretcher. Graceful vase-shaped feet. Fine patina.

Height, 35 inches; length 38 inches.

512—SMALL MAHOGANY CONSOLE TABLE

French, Louis XVI Period

200.—

Oblong; with rounded corners, statuary marble top within *cuivre doré* gallery pierced with guilloche motives; front arranged with three pearl-beaded drawers. Supported on four slender, fluted, club-shaped balusters. Galleried stretcher shelf and fluted vase-shaped feet. *Cuivre doré* wreathed and ribboned escutcheons.

Height, 35 inches; length, 40½ inches.

513—SMALL INLAID TULIPWOOD COMMODE

Louis XV Period

425.

Bow front, with curving sides and cabriole legs; valanced apron. Two drawers with narrow ribbon borders at corners. *Cuivre doré* mountings. Gray Brèche marble top.

Height, 32 inches; width, 26 inches.

514—SMALL INLAID TULIP- AND KINGWOOD COMMODO, MOUNTED IN CUIVRE DORÉ

French, Louis XVI Period

290.

Oblong, with chamfered corners, resting on short cabriole legs. Three large, paneled drawers in front. Sides and front with narrow harewood bandings. Mounted with *cuivre doré* escutcheons, rope ring handles, shoulder appliqués and toes. Black and ivory Griotte marble top. Signed with initials, K.R.

Height, 33½ inches; length, 37 inches.



515—IMPORTANT MAHOGANY CABINET *By L. Moreau. French, 1746*

575. Demi-lune shape; frieze with two revolving side and central sliding drawers; below centre are two further drawers, flanked by two open dove marble shelves on both ends. Supported on fluted pilasters and graceful vase-shaped legs. Mounted in *cuirre doré* with ring handles, escutcheons and galleries to shelves.

Height, 33½ inches; length, 44 inches.

Note: Louis Moreau was a notable Parisian ébéniste, who received many orders from Louis XVI and his Court. M.E., 1764.

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516—INLAID TULIPWOOD COMMODE *French, Louis XVI Period*

575. Rectangular front fitted with three drawers, paneled in tulipwood within bands of kingwood, the panels adorned with graceful floral-sprays in boxwood. Shaped apron; on short cabriole legs. Tapestry dove marble top. *Cuize doré* mountings.

Height, 34½ inches; length, 42 inches.

(Illustrated)

517—TWO CARVED LAQUÉ ARMCHAIRS

By Georges Jacob, French, 1739-1814

— Molded and paneled oval back; enriched with entwined oval medallions; open arms; fluted round tapering legs. Back, arm-pads and seat covered in most unusual *frisé* and cut velvet of the period, displaying in two tones of blue, baskets of flowers enclosed within oval medallions and scrollings of leafage. Frames finished in blue on deep ivory grounds. Signed: Jacob. Georges Jacob, a very noted chair-maker, was *Maître Ebéniste*, 1765.

Note: The rare *frisé* velvet on these chairs is in an unusually fine state of preservation.



No. 516—INLAID TULIPWOOD COMMODORE

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518—FRENCH MAHOGANY UPRIGHT SECRÉTAIRE

Leleu, 1764

750. Rectangular, the front arranged with large double paneled writing-fall; lined with original apple-green leather having charming gilded and tooled scroll border; fitted interior. Below are two enclosing doors similarly paneled to fall; flanked by two fluted and rounded pilasters, serpentine ends and terminating pilasters. On vase-shaped feet. Mounted in *cuivre doré* with escutcheons and toes. Exceptionally beautiful molded rouge-antique marble top. Signed: J. F. Leleu.

Height, 47 inches; width, 35 inches.

Note: Jean François Leleu was M.E. in 1764. Jansen has cross-stamped his signature at a later date.

(Companion to following)

519—FRENCH MAHOGANY CABINET

Leleu, 1764

750. Similar to preceding; except front divided vertically by two double-paneled doors to form the cabinet. Interior arranged with shelves. Signed: J. F. Leleu.

Height, 47 inches; width, 35 inches.

Note: Jean François Leleu was M.E. in 1764. Jansen has cross-stamped his signature at a later date.

520—LARGE INLAID TULIPWOOD COMMODE

French, Louis XV Period

975. Curved front, arranged with two small upper and two long lower drawers, paneled in tulipwood within bands of kingwood. Straight sides, shaped apron and short scrolled feet. Rocaille scrolled drawer handles, key plates, toes, shoulder and apron appliqués in chiseled *cuivre doré*. Dark tapestry gray marble top.

Height, 34 inches; length, 51 inches.



521

521—GILDED AND LAQUÉ ARMCHAIR AND FOUR SIDE CHAIRS

Venetian, Late XVIII Century

325. Concave, wedge-shaped backs and shield-shaped seats. On circular, tapering, fluted legs, having rosetted dies. Cannées backs and seats. The armchair with sloping horseshoe arms on incurvate supports. Decorated with delicately penciled floral sprays on a grass-green ground; the moldings gilded.

(Illustrated)

522—MAHOGANY BUREAU

French, Late XVIII Century

300. Rectangular; front fitted with two end-on-end upper, and three long lower drawers; each finely paneled with moldings and fitted with *euvre doré* ring and rosette handles. Supported on inset fluted quarter-round pilasters and vase feet. Molded dove tapestry marble top.

Height, 39¾ inches; length, 42½ inches.

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523—MAHOGANY CONSOLE TABLE MOUNTED IN CUIVRE DORÉ

By Jean François Leleu, French, 1764

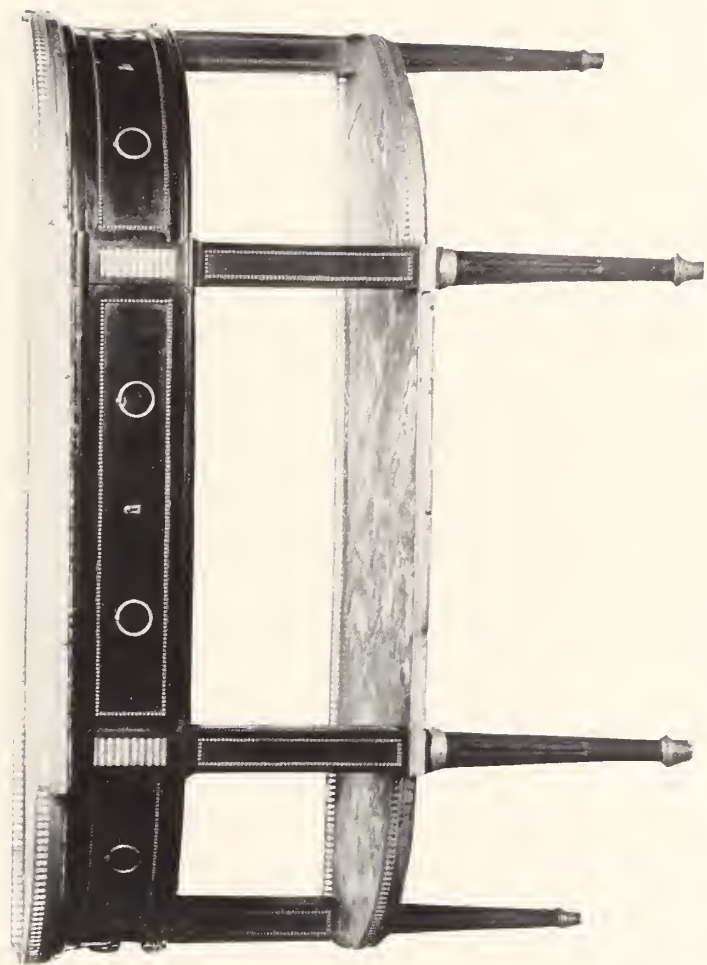
650. Frieze fitted with drawer and two quarter-round swinging drawers at ends. Supported on square shafts to shelf stretcher, having contour of frieze and half-reed-fluted round tapering legs. Mounted in *cuivre doré* with pierced balustered galleries at top and stretcher, pearl moldings to drawers and shafts, ring handles fluted pilaster blocks, collars and toes. Extremely beautiful *fleur-de-pêche* marble top and stretcher. Signed at back right post: J. F. Leleu.

Height, 36 inches; length, 57½ inches.

Note: Jean François Leleu, one of the most famous of all French cabinet makers, was received into the Paris Corporation September 19, 1764, was syndic 1766. Gonthiere, the famous ciseleur, often collaborated with Leleu.

(Companion to following)

(Illustrated)



No. 523—MAHOGANY CONSOLE TABLE MOUNTED IN CUIVRE DORÉ

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524—MAHOGANY COMMUNE MOUNTED IN CUIVRE DORÉ

By Jean François Leleu, French, 1764

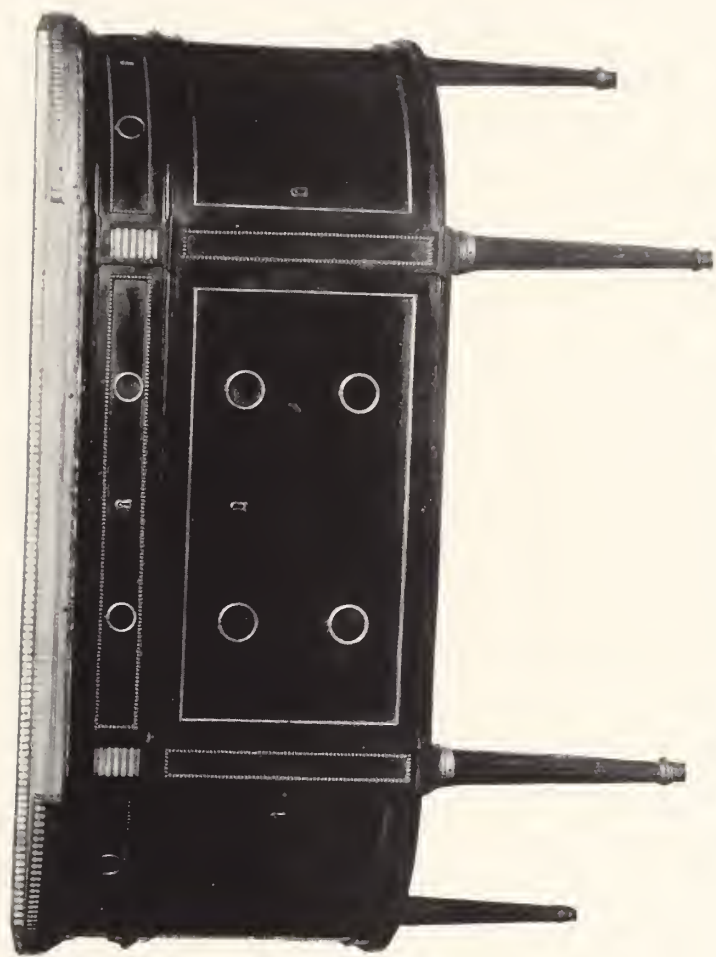
675. Straight front, fitted with frieze and two lower drawers, quarter-round end drawers each with doors below. Similar legs, marble top and *cuivre doré* mountings to the preceding.

Height, $36\frac{1}{2}$ inches; length, $57\frac{1}{2}$ inches.

Note: Jean François Leleu, one of the most famous of all French cabinet makers, was received into the Paris Corporation September 19, 1764, was syndic 1766.

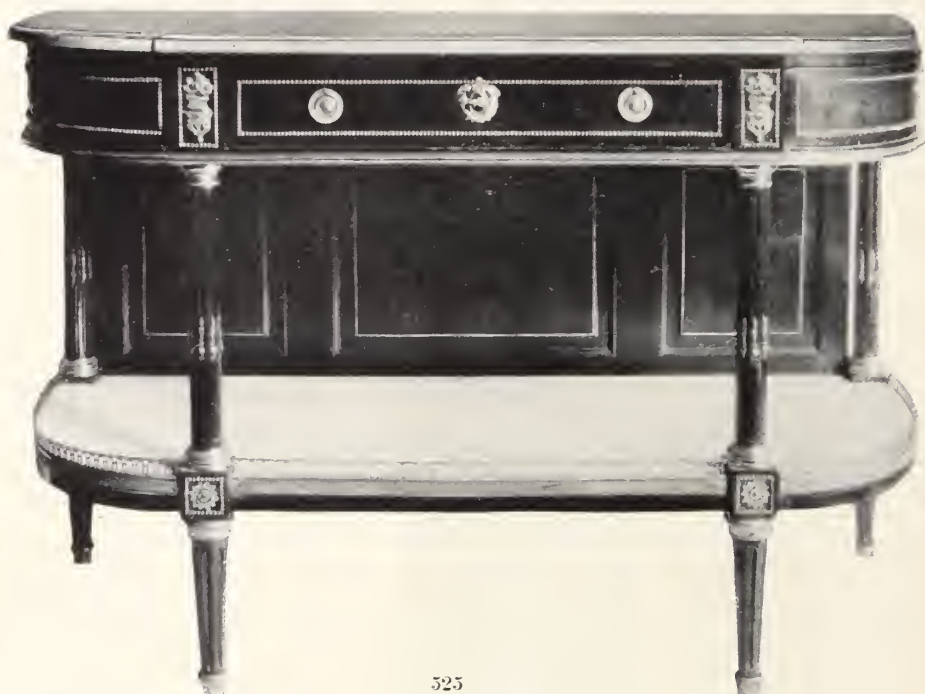
(Companion to preceding)

(Illustrated)



No. 524—MAHOGANY COMMODOE MOUNTED IN CUIVRE DORÉ

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525

525—BEAUTIFUL MAHOGANY CONSOLE TABLE MOUNTED IN CUIVRE
DORÉ French, Louis XVI Period

475. Oblong, with quarter-round sides. Frieze fitted with three drawers and dies, adorned with pearl beading and vases in *cuivre doré*. Supported on four graceful, fluted, slender columns, galleried stretcher shelf, triple paneled back and short, tapering fluted legs having rosetted dies. Statuary marble top.

Height, 38 inches; length, 58 inches.

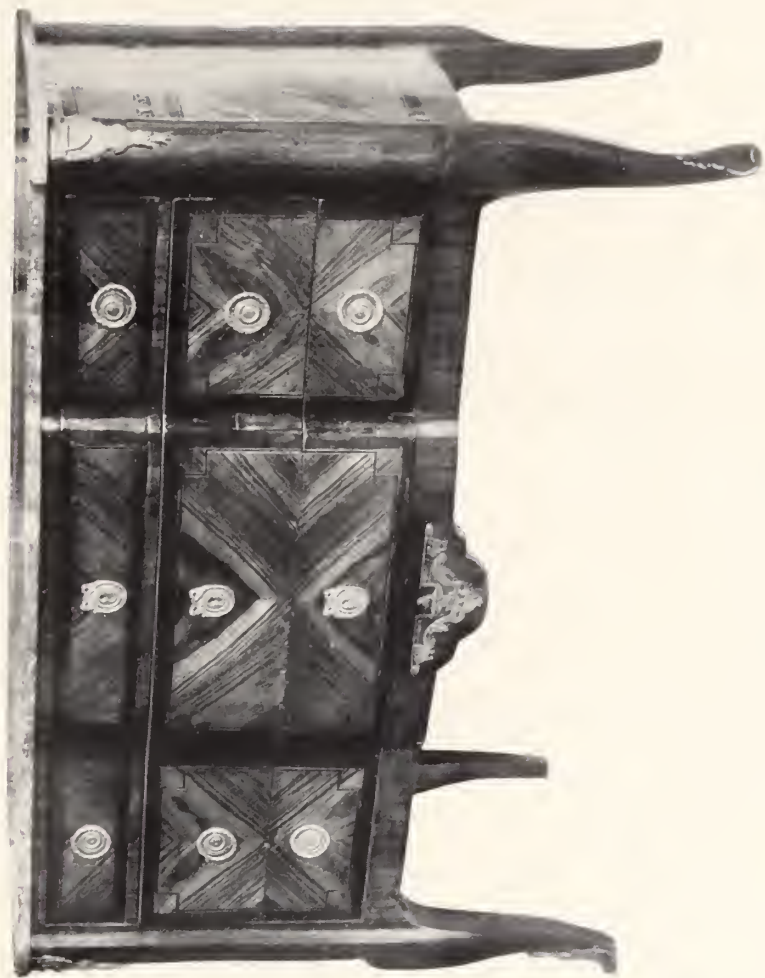
(Illustrated)

526—INLAID TULIPWOOD COMMODE MOUNTED IN CUIVRE DORÉ
Louis XVI Period

300. Rectangular front, with projecting centre: fitted with three drawers. Front and ends paneled in tulipwood, banded with box and kingwood. Supported on cabriole legs with shaped apron. Mounted in fine *cuivre doré*. Dark tapestry dove marble top.

Height, 35 inches; length, 50 inches.

(Illustrated)



No. 526—INLAID TULIPWOOD COMMODO MOUNTED IN CUIVRE DORÉ

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527

527—FOUR CARVED AND GILDED JARDINIÈRE VELVET ARMCHAIRS

Adam Period

1280. Molded oval back and open scrolled arms, adorned with rosettes, leafage and husk motives. Serpentine seat, enriched with flutings; paneled tapering square legs. Back, arm-pads and seat covered in jardinière velvet of a later period, woven with wreaths enclosing bouquets of flowers in multi-colors.

Note: These beautifully proportioned chairs, so typical of the Adam period, came from the notable Collection of the Countess Melville.

(Illustrated)

528—INLAID TULIPWOOD COMMODORE

Louis XVI Period

325. Fitted with three small and two large drawers, inlaid with cross-grain panels in tulipwood and bands of rosewood, satinwood and mahogany of varying width. Circular escutcheons and swinging bail handles in *cuivre doré*. Tapering quadrangular legs. Dove tapestry marble top.

Height, 36 inches; length, 51 inches.



529

529—CARVED WALNUT REFECTORY TABLE

Florentine, XVI Century

225. Massive, oblong top, with fluted apron. Detachable frieze fitted with three drawers, enriched with scrollings and turned knobs. Supported on lyre-shaped ends, having satyr-masks at centres and unusually finely scrolled claw feet; these connected by a central stretcher which is pierced with symbolic dolphins centred by Florentine fleurs-de-lys.

Height, 37½ inches; length, 60 inches.

Note: This table was undoubtedly made by a Florentine for a notable family in Venice. The dolphin motives are symbolic of Venice, "the Queen of the Adriatic."

(Illustrated)

530—CARVED OAK CONSOLE TABLE

French, Louis XV Period

320. Long, serpentine front; frieze with guilloche and bead and reel carvings. Half-round projecting, rocaille-scrrolled corners. Sharply incurved and molded cabriole legs with scrolls and pendants at knees; leaf and hoof feet and voluted stretcher. Shaped Brèche marble top.

Height, 32 inches; length, 60 inches.

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531—CARVED MAHOGANY SETTEE

Late Louis XVI Period

800. Oblong back, with molded crowning-rail and curved arms, terminating in volutes, enriched with guilloche motives, which are continued on the frontal seat-rail; supported on fluted round, tapering legs, having leaf and button feet. The back, arms and loose seat covered in gold brocade of an earlier period; woven with conventionalized sprays of flowers and vines in colors and gold on ivory backgrounds.

Height, 3 feet 1 inch; length, 5 feet 3 inches.

532—CARVED AND GILDED SUITE

Early Louis XVI Period

— Consisting of large canapé, two armchairs and two side chairs: the canapé with deeply serpentine back scrolling into arms, the chairs with molded cartouched backs, both enriched with small bouquets of flowers and scrollings; all supported on molded cabriole legs, having bouquets of flowers at central valance and crownings of legs. Covered in pale *rése*da silk damask, woven with ogivals enclosing pomegranates and floral motives.

Height of canapé, 3 feet 6 inches; length, 7 feet 1 inch.

533—TULIP- AND KINGWOOD PARQUETERIE COMMODE

Italian, XVIII Century

125.— Bow front and sides. Drawer fronts and sides inlaid in a small parqueterie pattern having intricate oval central medallions in tulip- and boxwood. Banded within simulating cord motives. Light red Verona marble top.

Height, 40 inches; length, 57 inches.

534—TULIPWOOD MARQUETERIE COMMODE

Italian, XVIII Century

175.— *Bombé* front and sides. Two large feather inlaid drawers with central rosettes; the ends displaying stellate medallions. Valanced apron with gracefully curved legs. Siena marble top.

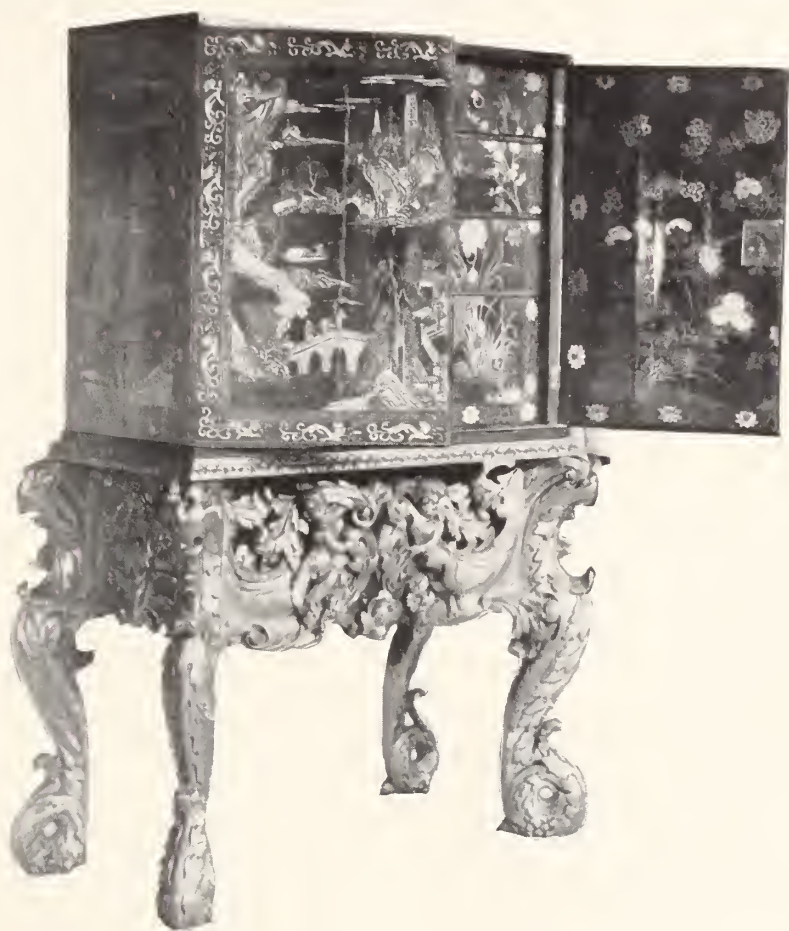
Height, 37 inches; width, 56 inches.

535—INLAID TULIPWOOD CABINET

Louis XVI Period

250. Rectangular; the front fitted with two large doors paneled with feathered tulipwood and bandings to simulate four doors; arch-paneled pilasters and ends. On bracket feet. Molded rouge royale marble top.

Height, 58 inches; width, 51 inches.



536—COROMANDEL LACQUER CABINET AND STAND

Chinese, Ch'ien-lung Period

525.

Rectangular; with two hinged doors. Decorated on a dark background with incised, polychromed landscapes. The front represents a scene upon a grand lake with rocks, bridges, islands, pagodas, trees, buildings, boats and figures of mandarins. The sides are decorated in a similar manner and all the panels are surrounded by double borderings, the inner of a Chinese key pattern in green, the outer of broad three-toed dragon forms. The interior is fitted with ten drawers, their fronts enriched with branches of pomegranates, peonies, prunus and lotus blossoms

[Continued]

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in colors on black grounds and surrounded by a painted border of conventional flower and leaf medallions in various colors and gold scrollings. The carved and gilded contemporary stand is of English eighteenth century workmanship and is decorated with a band of pointed leaf carving, its apron with amorini, acanthus scrollings and floral festoons. On cabriole legs with acanthus leaf scrollings and conventional lion-heads at crown and acanthus leaf feet.

Height, 5 feet 1 inch; length, 3 feet 6 inches; width, 1 foot 7 inches.

(Illustrated)

537—RARE FLORENTINE VELOURS FOURFOLD SCREEN XVI Century

550. Folds arched at crown; covered with very rare loose crimson velours; woven with ribboned scrollings of cornucopias and flowers in mellow yellows, blues, greens and ivories.

Height, 5 feet 4½ inches; length, 5 feet.

538—FIVEFOLD SCREEN

Venetian, XVIII Century

180. Arched folds; covered with hand-block wall paper printed superb Sèvres blue grounds in harmonious colors with cooing doves supported by vases enriched with pendent flowers and detached landscapes. Camaïeu gray and brown border of leaves and ovulo motives. Backs similar, on lighter blue grounds.

Height, 4 feet ¾ inches; length, 10 feet 9 inches.

539—IMPORTANT INLAID ELMROOT AND WALNUT SECRÉTAIRE
MOUNTED IN ORIGINAL CUIVRE DORÉ

Piedmontese, XVI Century

— Upper portion, with straight central front, lightly molded cornice and serpentine end sections having each six finely paneled drawers, the straight centre with enclosing door enriched with stellated interlacing cartouche and small drawers above and below. The drawers trimmed with loop handles having very charming open arabesque backs. Central portion with slant-fall writing tablet inlaid with paneled scrollings and husks; fitted interior. Lower portion arranged with knee-hole and two pedestals with enclosing doors, similarly adorned to upper door. On molded plinths. (Needs slight restoration.)

Height, 5 feet 10½ inches; width, 3 feet 5½ inches.

(Illustrated)



No. 539—IMPORTANT INLAID ELMROOT AND WALNUT SECRÉTAIRE

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540—BEAUTIFUL MAHOGANY AND SATINWOOD SECRÉTAIRE

English, Late XVIII Century

650. Lower section oblong with *trois-quarts* ringed corners and supported on gracefully tapering reeded legs; the frieze is fitted with one drawer divided into compartments and having adjustable writing tablet. The recessed upper section has two open bookshelves and is enriched with three-quarter round reeded pilasters at corners; molded cornice with finely chased *cuivre doré* leaf file, *gris-souris* marble top. Paneled in satinwood, banded in mahogany, and boxwood filets. A piece of exceptional charm and grace and of pleasing proportions.

Height, 46½ inches; width, 35½ inches.

541—KINGWOOD AND TULIPWOOD ARMOIRE

French, Second Half of XVIII Century

1100. The front encloses two tall narrow doors, the corners are formed by chamfered pilasters terminating in small bracket feet. The doors and sides are veneered in feather pattern with beautifully veined tulipwood, the doors forming three, the sides two panels, the panels being enclosed within bandeaux of kingwood. Narrow concave cornice. Brilliant patina.

Height, 6 feet 3 inches; width, 3 feet 3 inches.

542—DECORATED TOOLED LEATHER FOURFOLD SCREEN

Spanish, XVII Century

450. Oblong folds, with pale green grounds, enriched with beautifully embossed flowers, fruit, leaf scrolls, lizards, butterflies and cupids in gilding, red and cypress-green; gilded leather border. Reverse with floral paintings.

Height, 6 feet 5 inches.

543—FIVEFOLD LACQUER SCREEN

Chinese, XVIII Century

800. Triple paneled folds, the frames being in black lacquer with chinoiserie in gilding. The painted parchment insets depict Chinese domestic and travel scenes and musical festivals. Reverse painted with flowers.

Height, 7 feet 6 inches.

544—LARGE DECORATED FOURFOLD SCREEN

Venetian, XVIII Century

300. Paneled folds enriched *à deux faces* with intricate rococo scrolls, vine leaves, husks, shells and draperies in blue and green. The central panels on front display varied pastoral figures upon pedestals. The deep panel-moldings gilded.

Height, 7 feet 6 inches; total width, 8 feet 4 inches.

545—PANELED RECEPTION ROOM

Georgian Style

800. Executed in green laqué, with paneled dado and upper panels fitted with a remarkable set of decorative paintings by W. Piera. These consist of six romantic landscapes and are exhibited in the panels above described; the paintings are offered for sale on Friday evening, November 21; see catalogue No. 372.

Approximate height of panels, 13 feet 10 inches.

Approximate length of panels, 30 feet 6 inches.

E STERN RUGS AND CARPETS

546—SOU MAK MEDALLION CARPET

Late XVIII Century

200. Fine old-red field, displaying three large lobed deep-blue lozenge-shaped medallions, centred with stellated and latch-hooked red motive. Field *semé* with numerous stellate and other blossoms, lozenges and curious dagger-shaped motives. Tawny-brown borders with red chevroned bands, occupied by curious yellow, blue and red stepped motives. Blossomed inner and outer guards of ivory and pale yellow. Finished with a band of blue and old-pink latch-hooks.

9 feet 4 inches by 7 feet 1 inch.

From the famous James A. Garland Collection, American Art Association, 1924.

547—BEAUTIFUL SAPPHIRE-BLUE AUBUSSON CARPET

French, XVIII Century

1700. Charming variable sapphire-blue field; woven in rare mulberry, rose-pink, golden-yellows and ivories with all-over sprays of differing delightful roses. Borders of beribboned bandings in yellows, ivories, tawny-pink and recurring outer guards of sapphire-blue.

10 feet 3 inches by 9 feet 1 inch.

544A - Wardrobe

160.

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548—CHINESE SAPPHIRE-BLUE AND GOLDEN-YELLOW CARPET

Ch'ien-lung Period

440. Very lustrous golden-yellow field; woven in peach tones, tawny-black and fine sapphire-blue with scrolled oblong medallion bearing an unusually naturalistic branch of lilies; the field *semé* with cloud scrolls. Key-scrolled border in yellow and peach tones.

9 feet 5 inches by 5 feet 1 inch.

549—CHINESE SAPPHIRE-BLUE CARPET

K'ang-hsi Period

700. Interestingly mottled sapphire-blue field, displaying central apricot and blue key-scrolled stepped oval medallion; the field with apricot, ivory and golden-yellow scrollings of fine lotus blossoms. Borders in golden-yellows and recurring apricot of banded key-scrollings.

11 feet 4 inches by 10 feet 10 inches.

550—LARGE AGRA RUG

Indian, XVIII Century

675. Vieux-rose field, woven with floral diamond trellis in ivory, pale blue, and deeper rose having central circular medallion enriched with leafage and fleur-de-lis; inner borders of lozenge motives and four large blossoms at corners. Outer border of deep rose color.

16 feet 4 inches by 15 feet 6 inches.

551—FLORAL AUBUSSON CARPET

Louis Philippe Period

600. Deep ivory-gray centre medallion, bearing flowers in pastel colors and surrounded by scrolled frame work. Inner border with blue latticed and scrolled corners, lobed into an outer border of ivory, displaying large wreaths of bulrushes, interspersed with waterlilies. Finished with old-crimson bandings. Gray linen crash cover for same; woven with fleur-de-lys motives.

22 feet 3 inches by 14 feet 3 inches.

COMPOSITION, PRESSWORK
AND BINDING BY



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